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CHINESE & JAPANESE SECTION

CATALOGUE

OF

AN INTERESTING AND VARIED COLLECTION OF

JAPANESE COLOUR PRINTS

REPRESENTATIVE OF NEARLY ONE HUNDRED ARTISTS, DATING FROM THE EARLY YEARS OF THE EIGHTEENTH CENTURY DOWN TO THE MIDDLE OF THE NINETEENTH CENTURY; INCLUDING SOME HITHERTO UNRECORDED TRIPTYCHS BY ARTISTS OF THE BEST PERIOD;

COMPLETE SETS OF FIRST ISSUES OF THE CHIEF LANDSCAPE WORKS OF HIROSHIGE,

AND OTHER EARLY, RARE, AND IN SOME CASES UNRECORDED WORKS BY THE SAME ARTIST;

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AND

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(late of Hong Kong)

AND

DR. T. C. THORNICRAFT

(of Kobe, Japan).

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CATALOGUE

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FIRST DAY'S SALE.

MORONOBU (Ishikawa), 1648–1715.

LOT

1 **Historical Scene**: A Man having his hair dressed by a woman within a house, and armed men at the gate watching; *oblong*; YOKO-YE, *in an irregular shaped panel*; *black and white*; *unsigned*

*** From the Hayashi collection.

MASANOBU (Okumura), *worked* 1685–1764.

2 **Furyu Kashiwagi**: EMON SAKURA, "Sleeping with a Girl—Cherry clothes." A Man seated on his servant's back outside a house, and a KAMURO carrying a cat-shaped cushion to an OIRAN standing behind a reed blind.—**Ukiyo Minato gawa**: NARIHIRA TAKE, "Perspective picture, Minato river—Narihira bamboo." A Man seated in an open house playing a SAMISEN, a boy on the ENGAWA, and women approaching; *both full-size, oblong*; YOKO-YE; *black and white*; *unsigned* (2)

*** Late impressions, but from the original blocks.

3 **Fukuro no Uchi ni Sato,** "The Prostitute quarter within the Bag." Hotei holding open his sack and showing a Courtezan of MIURA-YA with her KAMURO meeting a SAMURAI and his servant.—**Tsuri wa ki no sen daku,** "Angling in a washing-tub." Yebisu catching a fish and a girl standing poleing the tub along.—**Uki kusa no Ni cho,** "Floating weeds of second street." A SAMURAI, his Servant and Fukurokujiu being rowed to the Yoshiwara Embankment by three boatmen; *all full-size, oblong*; YOKO-YE; *black and white*; *unsigned* (3)

*** Late impressions, but from the original blocks.

4 **Ichikawa Tosaburo,** in male character, standing beside a horse in hilly country; HOSO-YE; URUSHI-YE; *signed* OKUMURA MASANOBU

*** In fine state.

See Illustration. Plate I.

TOSHINOBU (Okumura), *c.* 1720–1763.

5 **Yoshitsune serenading Joruri Hime:** The Young Minamoto standing by a thatched gate, and the lady's maid leaning against it listening; HOSO-YE; URUSHI-YE; *signed* OKUMURA TOSHINOBU

See Illustration. Plate I.

HARUNOBU (Suzuki), 1703–1770.

6 **A Tea-house Waitress** standing by her stall beside the TORII of a temple, holding a pipe and looking down at two puppies gambolling on the ground; HOSO-YE; *signed* SUZUKI HARUNOBU

See Illustration. Plate I.

7 **The Hagi Tamagawa:** A Girl leading a horse through the stream and a young SAMURAI riding, talking to her; the fore-part of the horse and the girl's robes rendered by gauffrage; *large size, almost square*; *with poem above*; *one of a set of "The Six Tama Rivers"*; *signed* HARUNOBU

See Illustration. Plate II.

8 **A Messenger from the Gods:** A Crane with something in its mouth flying in front of a red sun emerging from a cloud above the grounds of a temple where a number of people on the main path between two TORII are looking up in an excited state; the body of the crane white, rendered by gauffrage; *large size, almost square*; *without title or text*; *signed* SUZUKI HARUNOBU

9 **A Group of Cranes:** Two standing on the sea-shore where large waves are rolling in, and one overhead flying towards them in a rosy sky; the birds mainly white, the feathers rendered by gauffrage; *large size, almost square*; *with a poem in the sky*; *signed* HARUNOBU

See Illustration. Plate II.

10 **A Snow Scene**: The Bank of a River with half of an empty boat at one side ; a young girl under an umbrella, standing, resting her hand on the back of a youth who is stooping down to remove the clogged snow from the girl's GETA ; *large size, almost square* ; *without title or text* ; *signed* SUZUKI HARUNOBU

11 **Yehon Haru no Nishiki**, "Brocade Pictures of Spring Time." Four double-page illustrations in colours from this work, published in 1771 : A Girl looking at a dwarfed pine ; a Lady and her maid looking up a stream with a waterfall ; a Girl and two attendants looking at a cuckoo ; and a Lady watching the rain, with her maid fanning her ; *unsigned* (2)

KIYONAGA (Torii), 1752–1814.

12 **Hotei dancing** outside a house on New Year's morning, and throwing gems to children after the manner of casting beans at the ONI ; *an early print* ; HOSO-YE ; *one of a set* FURYU FUKUJIN, "*Refined Seven Gods of Good Fortune*" ; *signed* KIYONAGA

13 **A Tiger** beside a waterfall and a bamboo ; HOSO-YE ; *in yellow and pink* ; *signed* KIYONAGA

See Illustration. Plate I.

14 **Wake-iji Zangetsu**, "The Waning Moon, two roads." An OIRAN, with a SHINZO and KAMURO, standing beside a KAGO resting on the ground outside a house ; *small size, almost square* ; *one of a set* FURYU YOSHIWARA HAKKEI, "*Eight refined views of the Yoshiwara*" ; *signed* KIYONAGA

15 **Sensu Seiran**, "Clearing Weather. The Fan." A Little Woman seated on a bench in the garden beside a stream with an open fan, another woman, standing, talking to her, and a boy fishing with a net ; *medium size, almost square* ; *one of a set* ZASHIKI HAKKEI, "*Eight views of Private Gardens*" ; *signed* KIYONAGA

See Illustration. Plate III.

16 **A Group of two Ladies** with a female servant by their side and a young girl in the rear, walking beside a stream under the branch of a tree ; *full-size, upright* ; *signed* KIYONAGA

17 **Hashirakake**: THE LETTER READING SCENE from the CHIUSHINGURA. An UKIOYE version, in which an OIRAN is reading by light of a lamp suspended from a pine tree, a man on the balcony reading by means of a circular mirror, and a female servant under the ENGAWA ; *signed* KIYONAGA

See Illustration. Plate IV.

18 **Hashirakake**: THE LETTER READING SCENE. Another version, in which a tea-house girl, standing lighting her pipe at a lantern suspended from a pine branch, is holding a letter, a man under the ENGAWA is looking up at her, and a woman on the balcony is watching the two; *signed* KIYONAGA

See Illustration. Plate IV.

19 **Hashirakake**: NEW YEAR SPORT. A Woman playing battledore and shuttlecock beside the KADOMATSU; *signed* KIYONAGA

SHUNCHO (**Katsugawa**), *worked c.* 1770–1790.

20 **Two Women** seated on the garden side of a house, and a young girl bringing to them a white rabbit on a tray; *medium size, almost square*; *signed* SHUNCHO.—**Shinobazu**: A Woman, a female servant, with a baby boy on her back, and a boy with a rattle, walking beside the Shinobazu pond at Uyeno; *a print in greys and black*; *medium size, almost square*; *one of a set* YEDO HAKKEI; *signed* USHIDO SHUNCHO (2)

21 **Chozan of Choji-ya** on parade turning to speak to a SHINZO, and her two KAMURO beside her; *in black and greys*; *medium size, almost square*; *one of a series* YOSHIWARA YUKUN SAN SEN SHU, "*Mountain and River series of Yoshiwara Courtezans*" (i. e. *girls whose names end in* SAN or KAWA); *signed* USHIDO SHUNCHO

22 **Asukayama**: A Group of two ladies and a female servant holding an open umbrella, standing beside a tall inscribed stone under a pine tree; *medium size, almost square*; *one of a set* KOTO NO GO SAN, "*The Five Hills of Yedo*"; *signed* SHUNCHO

23 **Theatrical Duo**: Sawamura Sojuro, as Asahina Saburo, pulling at the OBI of Segawa Kikunojo, as a woman, in imitation of the breaking of Soga no Goro's skirt of armour; *full-size, upright*; *signed* SHUNCHO, *sealed* CHURIN

See Illustration. Plate V.

24 **Interior of the Ladies' Apartments** in a nobleman's YASHIKI. Two sheets of a triptych showing a group of ladies, young girls and servants, in the corner of a house overlooking a garden and pond; in the foreground a little girl bringing in a dish of shell-fish; *full-size upright*; *signed* SHUNCHO, *sealed* CHURIN (2)

25 **Hashirakake**: CHERRY VIEWING AT GOTENYAMA. Two Women on a red mat, one standing fanning herself, the other kneeling; cherry blossom overhead, and in the distance moored junks in Yedo Bay; *signed* SHUNCHO

26 **Hashirakake**: CHERRY VIEWING AT GOTENYAMA. A Young Girl in a black KIMONO standing holding a fan downwards and her maid beside her leaning on a closed umbrella, looking at the blossoms, with part of a moored junk out in the bay; *signed* SHUNCHO, *sealed* CHURIN.

See Illustration. Plate IV.

27 **Hashirakake**: A CALIGRAPHIC TREASURE. A Girl standing holding up a KAKEMONO with some artistic writing on it, and a woman kneeling examining it; *unsigned*

SHUNZAN (Katsugawa), *worked c.* 1776–1810.

28 **Tsuru-no-o of Tsuru-ya** half kneeling, arranging chrysanthemums for a vase, another girl arranging clothes on an IKO, and her KAMURO standing with a large SAKÉ kettle; *medium size, almost square*; *signed* SHUNZAN

29 **Kiseigawa of Matsuba-ya** on parade passing to the right, and her two KAMURO with high head-dresses following; *in four colours, without background*; *medium size, almost square*; *signed* KATSU SHUNZAN

*** From the Happer collection.

See Illustration. Plate V.

30 **Evening Cooling on the bank of the Sumida river.** Triptych. On the right sheet a Lady in a black KIMONO holding a fan with the Danjuro crest seated on a tea-house bench beside the river, and two others standing; in the centre two others seated, a man with a cup of tea and a woman carrying a lantern; on the left a woman and a girl passing along and a man beside them carrying a lantern and a load on his back. In the background the river with its pleasure boats lit by lanterns and the far bank of the stream with a canal and bridge in the centre. The scene is night, but only the lanterns and the darkened sky suggest it; *full-size upright*; *signed* SHUNZAN (3)

SHUNMAN (Kubo) and MASANOBU (Kitao).

31 **Long Surimono**: PILGRIMS TO ISE. A Man leading a horse laden with a woman and her two children, and others on foot passing along a road by a few trees; *this part signed* SHOZADO SHUNMAN. On the right-hand side, seated in a thatched booth, are the two singing girls, O SUGI and O TAMA, and men pelting at them with cash, an old time sport; *this part signed* SANTO KIODEN

See Illustration. Plate XVI.

MASANOBU (Kitao), 1761–1816.

32 **Seiro Meikun Jihitsu shu**, "Celebrated Women of the Tea-houses and their handwriting." One double-page illustration. On the right an OIRAN standing beside a brazier looking at a box of MAKIMONO being held up by a seated woman, while her two KAMURO are looking at a book and warming themselves; another OIRAN stands on the left and her little KAMURO behind her; *full-size upright*; *signed* KITAO RISSAI MASANOBU *published about* 1780. (2)

See Illustration. Plate V.

33 **Yoshiwara Shin Bijin Awase Jihitsu Kagami**, "A Mirror of the Beauties of the New Yoshiwara and their handwritings compared." One double-page illustration. On the right an OIRAN playing the SAMISEN and looking at a song-book, another beside her with a pet white rat, her KAMURO frightening away a young child with a book by clapping her hands, and on the left an OIRAN walking beside a female servant who is carrying out a tray of food dishes in one hand and a sandal and street lantern in the other; *full-size upright*; *unsigned* *published in* 1782. (2)

*** The above items are from the two most beautiful books ever produced in Japan.

SHIGEMASA (Kitao), 1738-1819.

34 **Yoritomo at Akanuma ga hara.** The left and centre sheets of a triptych. The SHOGUN indulging in his favourite sport of flying cranes with labels attached to their legs, requesting those who caught them, when they alighted to rest, to report on the label and fly them again; *full-size upright*; *unsigned*

*** This print has been attributed to Utamaro and to Toyokuni II, but the right-hand sheet, here missing, bears the signature of Kitao Shigemasa.

35 **A Fan Print**: A pair of Mandarin Ducks, emblems of conjugal felicity, one in the water and the other on the bank beside a flowering peony; *signed* KITAO SHIGEMASA

UTAMARO (Kitagawa), 1754–1806.

36 **Four Black and White Prints**: Peach blossom and SUISEN in bucket-shaped vases; Iris in a flat dish on four feet; Cherry blossom in a two-handled bronze vase; and a Carp and Pine needles on a swirl of water; *all small size*; *signed* UTAMARO (4)

*** From the Happer collection.

37 **Urashima**, the fisher of Ejima, after his return from the Princess Otohime and the Dragon King's palace, opens the box she gave him and sees his spirit departing; the scene is on the sea shore, with a red sun sinking behind mist; *medium size*, *upright*; *signed* UTAMARO

38 **The Koya Tamagawa**: Two Women beside the stream, one leaning on her staff looking at the stone in the river and the other shielding her eyes to look at the mountain scenery; *medium size*, *upright*; *one of a set* FURYU ROKU TAMAGAWA; *signed* UTAMARO

39 **The Ide Tamagawa.** A Lady wading through the stream between two maids, one of whom is holding her wrist and the other smiling behind her sleeve; on the banks clusters of YAMABUKI flowers; *full-size*, *upright*; *from another set of* FURYU ROKU TAMAGAWA; *signed* UTAMARO

40 **Kiseigawa of Matsuba-ya** dressed as Shibaraku for an amateur performance, her KAMURO holding a candlestick with lighted candle, and Shinowara of Tsuru-ya, armed with two swords standing by, holding a TOBAKO BON; *large size, almost square signed* UTAMARO

41 **Mother and Child**: A half-length figure of a Woman peeling a melon, and a child looking up at her; *full-size, upright; without background; signed* UTAMARO

42 **Kiku no Sekku**, "Chrysanthemum Festival," 9th day of 9th month. A Young Man holding a bamboo vase filled with chrysanthemum blooms and flag leaves, and a girl rolling up cakes into ball shape to go into a box; *full-size, upright; one of a set* AIBORE IRO NO GOSEKKU, "Five Festivals of Mutual Love in colours"; *signed* UTAMARO

43 **Picking Persimmon.** Triptych: A Garden Scene with red fence, a gate and a persimmon tree in the centre, a young man up the tree breaking off branches of the fruit, and nine ladies and maids busily gathering in the fruit; *full-size, upright; signed* UTAMARO (3)

*** Very rare. Not recorded by Kurth.

44 **A Hawking Party.** Triptych: In the centre, at the top of a stone walled landing place on the Sumida river, a NORIMON has been landed, and a Princess is standing outside it under an umbrella held by an attendant, arranging her SHIKAKE, with two kneeling attendants before her; on the right sheet several of the female box carriers and spear bearers are still in the boat waiting to land; and on the left two little girls with boxes tied in silk, a young man holding a hawk, are waiting to move off, and a girl is holding her mistress's long pipe and tobacco pouch in silk covers. On the river, on the right, other boats bearing members of this or some other party are crossing, and Fuji lies in the distance; *full-size, upright; signed* UTAMARO

*** Very rare. Not recorded by Kurth.

See Illustration. Plate VI.

45 **Cherry Viewing at Gotenyama.** Triptych: In the centre a Princess getting out of her NORIMON, with one of her ladies-in-waiting holding up the side, and another behind it, shading her eyes and looking to the right; on the left another maid kneeling holding her mistress's sandals, another opening an umbrella, and a third standing at the end of the NORIMON pole; on the right a little girl holding a doll, a maid kneeling holding a box corded with silk, and a young lady standing by the right end of the pole; in the background the sailing boats and moored junks on Yedo Bay seen through branches of cherry-trees; *full-size, upright; signed* UTAMARO, *and dated Rat* 7 = 7*th month*, 1804 (3)

46 **Tosei Kodomo Rok'kasen,** "Children of the present day as The Six Poets." A Boy seated holding a bow, arrows on his back, a SAKÉ cup stand inverted on his head, and fans beside his ears in imitation of the KEN-EI coiffure of Ariwara no Narihira, with a woman seated beside him; *full-size, upright*; *signed* UTAMARO

47 **Chiushingura, Act X**: A nude reveller in the Yoshiwara sitting on the SAKADARU, and preventing the servants from getting at the SAKÉ bottles, and a woman and man trying to shift him, compared with the Proof of Gihei inset at the top; *full-size, upright*; *signed* UTAMARO

KIKUMARO (Kitagawa), *worked c.* 1789–1829.

48 **Hanaogi of Ogi-ya**: Three-quarter length portrait, holding her paper handkerchiefs between her teeth as she draws her SHIKAKE around her, without background; *medium size, upright*; *signed* KIKUMARO

*** Early work. From the Happer collection.

49 **Karakoto and Senzan of Choji-ya**: Three-quarter and half-length, the former holding up a KAKEMONO of a Chinese courtezan, *signed* BOKUTEI KIKUMARO, and the latter holding the end and looking at it; *full-size, upright*; *signed* KIKUMARO

50 **Gei Tsukushi Mitate Takarabune,** "A selected series of the Polite Accomplishments; The Treasure Ship." Right and left sheets of a triptych, with women as the Gods of Good Fortune in a boat with a dragon prow, decorated for the new year; *full-size, upright*; *signed* TSUKIMARO (2)

51 **Tatsuta gawa Momiji Nishiki-ye,** "Maple brocades on the Tatsuta river." Triptych. Three women in an open boat on a river strewn with floating maple leaves, one poleing it along, one in the centre holding a branch of maple decorated with poems on TANJAKU, and one on the left holding a SAMISEN upright; *full-size, upright*; *signed* TSUKIMARO, *and dated Dragon* 8 = 8*th month* 1808 (3)

52 **Takihashi of Ogi-ya**: Half-length Portrait with head turned to her right, showing the outside of a book; inset is a circle with the portrait of an old-time beauty over a branch of plum blossom and the yellow title label; *full-size, upright*; *one of a series* NOKIBA NO UME, "Plums under the eaves of a house"; *signed* TSUKIMARO, *and dated Hare* ? = ? *month* 1807

53 **The Festival of Ebisu**: Half-length Portrait of a Mother holding and kissing her little boy dressed as the God of Daily Food, with rod and line and a fish on it; without background; *full-size, upright*; *signed* TSUKIMARO

54 **The Yoshiwara Embankment**: Two Coolies taking a heavy load in a closed-in NORIMON, and a man following under an umbrella and carrying a lantern; the roofs of the distant houses rising out of mist; *medium size, oblong; black and white; signed* TSUKIMARO

RYUKOKU (Shunkyosai), *c.* 1800.

55 **Imayo Sekigwa Asobi,** "Drawing amusement, present style." Triptych. Interior scene with two ladies in the centre, one drawing plum blossom and the other showing a sheet with a flower and a bird to three seated ladies on the left; on the right, a kneeling woman rolling-up paper and another standing talking to her; *full-size, upright; signed* RYUKOKU (3)

*** Work by this artist is rare.

See Illustration. Plate VII.

56 **Sugawara of Tsuru-ya**: A half-length Portrait of the lady holding a pipe, and turning to speak to her KAMURO behind her holding a small teapot; without background; *full-size, upright; signed* RYUKOKU

BUNRO (Tamagawa), *c.* 1805.

57 **Going Hawking**: A Young Man and a Girl, each with hawks on their hands, side by side; half-length figures without background; *medium size, upright; signed* BUNRO

BANKI (Toriyama), *c.* 1790.

58 **Two Courtezans** seated by the barred window in a house overlooking the sea at Shinagawa, one with a long pipe, fanning herself, the other holding a long scroll of writing; *medium size, almost square; signed* BANKI

*** Work by this artist is very rare. From the Happer collection.

HISANOBU (Hyakusai), *c.* 1800.

59 **Hashirakake**: KOMURASAKI AND GOMPACHI, both with basket hats and the KOMOSO'S clarionet; *printed in three colours; signed* HYAKUSAI

*** Work by this artist is rare; only one other hashirakake by him has come under observation. From the Happer collection.

CHOKI (Yeishosai), *c.* 1773-1805.

60 **Half-length Figure of an Oiran** standing by the barred window of a house at Shinagawa, holding her dress tightly round her throat and pointing a hairpin at some writing on a screen; *full-size, upright; signed* CHOKI

*** A very curious composition and a fine print.

See Illustration. Plate VIII.

61 **Hashirakake**: TWO TEA-HOUSE GIRLS, one seated on a bench under a window, nursing a dog, and the other passing her, holding a tea-cup stand; on the partition are pasted some colour prints; *signed* CHOKI

See Illustration. Plate IX.

SHUCHO (Tamagawa), *worked c.* 1790–1800.

62 **The Toilet**: A Woman nude to the waist kneeling at a tub and washing her neck, in front of a screen decorated with the Seven Sages of the Bamboo Grove; *full-size, upright*; *one of a series* FURYU KEISHO KURABE, "A Comparison of Refined Forms"; *signed* TAMAGAWA SHUCHO

See Illustration. Plate VIII.

63 **Ichi no tani Kassen Sakaotoshi**, "The Slipping down at the Battle of Ichi no tani." View of the castle with the Taira seeking to escape out to sea as Yoshitsune descended the precipitous path HIYODORIGOYE in its rear; *full-size, oblong*; *signed* TAMAGAWA SHUCHO

YEIRI (Rekisentei), *worked c.* 1780–1810.

64 **The Kinuta Tamagawa**: A Woman outside a thatched cottage leaning on the roller for beating linen with the KINUTA in her hand; *small size, upright*; *one of a set of* "The Six Tamagawa"; *signed* REKISENTEI YEIRI

65 **The Koya Tamagawa**: A Woman standing in the doorway of a thatched cottage leaning her hands against the lintels and looking out at the river and mountains beyond; *one of the same set as the foregoing.*—**Two Women and a Man** imitating a procession on the seashore, with Fuji in the background; *small size, upright*; *both signed* REKISENTEI YEIRI (2)

TOYOKUNI (Utagawa), 1769–1825.

66 **Mu Tamagawa**: A set of six gradation Prints, slightly coloured, the views within circles on sheets of medium size, the margins outside the circles decorated with a foliated design impressed by uninked blocks; *each signed* TOYOKUNI (3)

*** Early work and rare. From the Happer collection.

67 **The Nuno Shirabi Tama River**: A Woman stretching a piece of figured material beside the river, and another woman standing looking on; *small size, almost square*; *from a Tamagawa set*; *signed* TOYOKUNI

68 **Shichi Fuku Jin,** "The Seven Gods of Good Fortune," represented by women. Right-hand sheet of a triptych, showing Benten and Daikoku; *full-size, upright*; *signed* TOYOKUNI

69 **Suyehiro-ya of Miyado,** "The Fan Shop of Miyado." The right and centre sheets of a triptych. A woman painting a fan, another folding fan leaves, and a saleswoman showing the finished productions to a SAMURAI; *full-size, upright*; *signed* TOYOKUNI (2)

70 **A Poetess**: A large Figure of a Woman seated at a red table, brush in hand, composing some lines to write on the TANJAKU before her, her fan lying behind her; *full-size, upright*; *signed* TOYOKUNI

71 **Viewing Fuji.** Pentaptych. A Noble Lady walking along with one female servant holding her hand and fanning her, and another on her other side also fanning her, a man behind carrying an umbrella over her head, and a group of women following carrying her NORIMON. In front of the lady, forming part of the procession, are ten other women and girls; *full-size, upright*; *signed* TOYOKUNI (5)

*** This complete pentaptych is very rare.

See Illustration. Plate XXII.

72 **The Nuno Shirabi Tama River.** Triptych. On the right a woman beating linen, a little boy by her side with one hand on her shoulder, and another woman standing holding a box-shaped basket; in the centre a woman stretching a piece of figured material slung between two stakes, and a lady with a fan looking on; and on the left a woman pulling linen out of the river, and a lady with a fan watching her; the stream divided in the background, and aquatic plants in the water; *full-size, upright*; *signed* TOYOKUNI (3)

73 **The Nuno Shirabi Tama River.** The right hand sheet of this triptych, *a fine copy*

74 **The Iris Garden, Horikiri.** Triptych. A Group of Ladies walking about on the "Eight parts bridge" built over the water, looking at the blooms. On the right a servant leads a lady carrying a fan and a little girl follows behind; in the centre a servant is carrying a black dog for a lady following her; on the left a young lady carries a picnic box, a servant follows with a large gourd and branch of maple on her shoulder and a little girl brings up the rear; *medium size, upright*; *signed* TOYOKUNI (3)

75 **Yakusha Juni Tsuki,—Ume Yashiki,** "The Actors' Twelve Months —The Plum Garden." Triptych. This print shows the Actors' favourite resort at the second month of the year, at Kamata. On the right an actor in male dress and another in female dress are seated side by side on a low bench smoking, a third in female dress

LOT 75—*continued.*

is standing and a waitress is behind the group who are looking at an actor in male dress in the centre seated, about to write a poem on a TANJAKU, while a lady approaches another actor standing, asking him to write something on her fan ; on the left hand sheet three fashionable women are talking to another actor in male dress standing ; *full-size, upright* ; *signed* TOYOKUNI (3)

76 **Night Fête, Ryogoku Bridge.** Triptych. View of the centre of the river, the bridge crowded with people, the O HASHI seen through the RYOGOKU HASHI in the distance, fireworks exploding in a black sky, and the foreground filled with great covered boats lit up by lanterns, and men and women in them making merry ; *full-size, upright* ; *signed* TOYOKUNI (3)

77 **The New Year Festival,** one sheet of a triptych : A Woman kneeling with her hand round a little boy who is sitting against her knees pointing to something, and another woman holding upright a sheathed sword, with the SHIMENAWA over their heads; *full-size, upright* ; *signed* TOYOKUNI, *and dated Tiger* 12 = 12*th month.* 1806

78 **The Fifth Month** : A Woman standing with loosened clothes, her paper handkerchiefs in her mouth, arranging her back hair; a brilliant figure without background, save a few stalks of iris at the top corner, the robes finely gauffred ; *full-size, upright* ; *signed* TOYOKUNI

KUNISADA (Utagawa), 1785–1864.

79 **Shiki no Uchi, Mii no Setchu** : "One of the Four Seasons, Mii in snow." Triptych. Two Women standing at the top of a hill, one with sleeve over her mouth, and the other under an umbrella, and on the left-hand sheet another woman coming up the steps on the hill-side ; across a river a landscape with temple buildings and hills beyond ; *full-size, upright* ; *signed* KOCHORO KUNISADA (3)

*** From the Happer collection.

80 **Futami ga Ura,** two sheets of a triptych. A Group of five Ladies on the beach under a pine-tree in the foreground, other people seated taking refreshments, and others bathing in the sea near the Husband and Wife rocks, with a great red new year sun rising out of the sea ; *full-size, upright* ; *signed* KUNISADA, *and dated Hare* 4 = 4*th month,* 1807 (2)

81 **Matsu biki,** "Picking young pines" for the New Year : Three Court Ladies with two children out in the mists of early morning gathering the young tops of pines ; *full-size, oblong* ; *signed* GOTOTEI KUNISADA

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82 **Yayoi Shimo no me Sakura**, "Third Month. Seeing the hoar frost on the cherry-blossom." Triptych. A Courtezan and attendants who have gone out at daybreak, returning to the house for a warm-up and refreshments; *full-size, upright*; *signed* GOTOTEI KUNISADA (3)

83 **Two Figures of Women**, one with a child on her back, and the other in the attitude of directing some one in the way, each standing in a clear lower space with a stretch of landscape in the upper part of the sheet; *both full-size, upright*; *signed* KOCHORO KUNISADA (2)

84 **Yatsuhashi of Nakamanji-ya**: Blue Print of a Courtezan on parade with one KAMURO under cherry-blossom showing white against a black sky; *signed* GOTOTEI KUNISADA.—**Toto Kameido Temmangu**: View of the Temple rising out of billows of mist in the upper half, and full-length figure of a woman carrying a box of salted dried plums called UMEBOSHI sold there; *both full-size, upright*; *the last signed* KOCHORO KUNISADA (2)

85 **Tosei Michi-yuki Buri**, "The attitude of eloping with a lover of the present day": A Woman packing a box, one of a set of theatrical scenes with an inset fan bearing the theatre street.—**Tosei Yedo Suzume**, "Present day Sparrows of Yedo": A Woman seated, brush in mouth, holding out a written scroll for inspection; inset a pretty snow scene in Kunisada's ring seal; *both full-size, upright*; *signed* KOCHORO KUNISADA (2)

86 **Honcho Fukei Bijin Kurabe**, "Beauties and Japanese Scenery compared," Yoshino. The view inset in an ornamental hanging, and a full-length figure of a woman in winter clothes wearing a blue outer robe.—**Yatsuhashi of Nakamanji-ya**: A blue Print of an OIRAN on parade; *both full-size, upright*; *signed* KOCHORO KUNISADA (2)

87 **Mitate Musume Dannoura** (meaning not clear). Triptych. Three Women in a covered boat by the piers of the Ryogoku bridge, one offering another SAKÉ, and one peeling a melon; *full-size, upright*; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI

88 **The Meeting of Oguri Hangwan and his wife**. Triptych. According to Lafcadio Hearn, the father-in-law of Hangwan poisoned him, and attempted to drown his daughter Terute Hime, but she was rescued, sold to a kidnapper and afterwards to a JORO-YA; there she remained, until recognised and rescued by her husband; *full-size, upright*; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI

89 **Hyakunin Isshu**: Three sheets with inset pictures of the poets: ONO NO KOMACHI: A Woman looking in a mirror. TEISHIN KO: A Woman with a child on her back. BUNYA NO YASUHIDE; Mother and child with MOCHI-BANA on a branch of willow; *all medium size, upright*; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI (3)

90 **Hashirakake**: A Woman standing holding a battledore; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI

91 **Prince Genji** standing holding a branch of plum-blossom; *dated Snake* 2 = 2*nd month*, 1857. — **Home**, the name of a priest, in front of a fire; *one of the series* KWANNON REIGENKI, "Marvellous exhibitions of the power of Kwannon," *dated Horse year* = 1858; *full-size, upright*; *signed* TOYOKUNI (2)

92 **The Soshido of Hori no uchi**, a small inset picture of the temple by KUNIHISA, and a large figure of a woman selling HYAKUDO, bundles of 100 strings for use at the temple, standing beside a stall for selling AWA NO MIZU-AME, a syrup made from millet; *full-size, upright*; *one of a series* YEDO MEISHO HYAKUNIN BIJO, "A Hundred Beauties and Views of Yedo"; *signed* KUNISADA, *and dated Snake* 11 = 11*th month*, 1857

93 **Taiko Rokusaburo** in the character of ONIWAKA, the youthful BENKEI, catching a huge fish in a waterfall; *full-size, upright*; *signed* TOYOKUNI, *and dated Horse* 6 = 6*th month*, 1858

*** A fine print. From the Happer collection.

94 **Chuyu Geshinrok**, "The Loyal Retainers." Complete set of Twelve full-size oblong Scenes of the Chiushingura; *each sheet variously signed* ICHIYOSAI TOYOKUNI *or* KOKUTEISHU TOYOKUNI, *etc.* (12)

95 **Chuyu Geshinrok.** Another set of the same issue (12)

96 **The Break of Day.** Triptych. A Lady's Sleeping Apartment, and the lady sitting on her bed with her hand on the pillow, her maid by her side and others just entered into the room, and Prince Genji looking in through the opened window, his sword bearer kneeling outside; *full-size, upright*; *signed* TOYOKUNI

97 **Mochi**, "Rice bread": A Woman kneading the dough and a child with a willow-branch decorated with balls of the dough; *signed* ICHIYOSAI TOYOKUNI.—**A Woman seated** holding a BIWA, and inset a book of poems open at a portrait of Jakuren Hoshi; *signed* KOCHORO TOYOKUNI (2)

98 **Three Tokaido Views** with figures. The upper half of the page with a view by HIROSHIGE, the figures by TOYOKUNI, *dated* 1854 *and* 1855 (3)

99 **Kakemono-ye**: A Woman under a white spotted blue umbrella carrying some printed papers; *signed* KOCHORO KUNISADA

See Illustration. Plate IX.

100 **Kakemono-ye**: A Woman standing, cutting her finger nails with a pair of shears, and holding the end of her UCHIKISE in her mouth; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI

HOKUSAI (Katsushika), 1760–1849.

101 **Chiushingura**: Ninth Act, Ishi, the wife of Uranosuke, and Honzo fighting, and Rikiya coming on the scene ; *one of the* KANATEHON CHIUSHINGURA *set* ; *medium size, almost square* ; *unsigned*

102 **Chiushingura**: First, Ninth and Eleventh Acts, *from the* KANATEHON CHIUSHINGURA *set* ; *full-size, oblong* ; *unsigned* (3)

103 **Moon on the Yodo River**, with a part of Yodo Castle on the right, and its celebrated water wheel ; on the far bank men are towing boats up the stream ; *full-size, oblong* ; one of the set SETTSU GEKKA ; *signed* ZEN HOKUSAI I-ITZU

*** A full-size copy, in fine state.

104 **Kabari no nagare**, "The River of Fly-hooks." A group of five men at intervals in a zig-zag stream, fishing with rod and line, the left shore a rocky bank ; *a small-size oblong print* ; one of a set CHI-E NO UMI, "The Ocean of a Thousand Ideas" ; *signed* ZEN HOKUSAI I-ITZU

*** De Goncourt wrote of this as "Une Série rarissime."

See Illustration. Plate III.

105 **Takaido Kanaya**: Fuji seen from the Ford at Kanaya, where coolies are carrying people on their shoulders through the water, and NORIMON are borne on the shoulders of gangs of men ; *full-size, oblong* ; one of the "Thirty-six Views of Fuji" ; *signed* ZEN HOKUSAI I-ITZU

*** First edition ; fine full-size copy.

106 **Tokaido Yoshida**: Fuji from a tea-house at Yoshida. A waitress pointing out the mountain to two female guests ; on the left, a coolie, who has carried them in a KAGO, beating his sandal with a mallet to soften it ; one of the "Thirty-six Views of Fuji" ; *signed* ZEN HOKUSAI I-ITZU

107 **Enoshima**: A cluster of houses surrounded by green woods, and the pagoda of the shrine of Benten rising out of the foliage ; Fuji on the right ; one of the "Thirty-six Views of Fuji" ; *signed* ZEN HOKUSAI I-ITZU

108 **Hakone Kosui**: Fuji from the Lake of Hakone, and the mountain mirrored in the lake ; one of the "Thirty-six Views of Fuji" ; *signed* ZEN HOKUSAI I-ITZU

109 **Yedo, Nihonbashi**: Fuji from the Nihon bridge, looking along a canal lined with warehouses ; the towers of the Uyeno temple rising above the trees in the distance ; one of the "Thirty-six Views of Fuji" ; *signed* ZEN HOKUSAI I-ITZU

110 **Kiso. Amida no taki,** "The Amida Fall (province of) Kiso." A fall flowing from a round gap in the rocks, said to resemble the head of Amida Buddha; *full-size, upright*; one of the "Waterfall" series; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

111 **Kiso. Amida no taki,** another copy; *later issue from a re-cut block*

112 **Soshu. Oyama, Roben no taki,** "Roben Fall, Oyama (province of) Soshu." A curving stream of water falling into a pool where several men are bathing, and guest houses on each side; one of the "Waterfall" series; *signed* ZEN HOKUSAI I-ITZU

*** A late issue.

113 **Yamashiro. Arashiyama, Togetsu Kyo,** "The Reflected Bridge of the Moon at Arashiyama in Yamashiro." A wooden bridge on trestles, with a landscape of mountains and cherry and pine trees lining the bank of the river; *full-size, oblong*; one of the "Famous Bridges" set; *signature cut off*

*** First edition.

114 **Suwo. Kintai bashi,** "Kintai Bridge (province of) Suwo." A wooden bridge on four stone piers, in a rain storm; one of the "Famous Bridges" set; *signed* ZEN HOKUSAI I-ITZU

*** A late issue.

115 **Kameido Tenjin, Taiko bashi,** "The Drum Bridge, Tenjin Temple, Kameido." A semi-circular wooden structure over a pond, beside a trellis of wistaria; one of the "Famous Bridges" set; *signed* ZEN HOKUSAI I-ITZU

*** A late issue.

116 **Echizen. Fukiu bashi,** "Fukiu Bridge (province of) Echizen." A bridge between two districts in the same province, built partly of wood and partly of stone by the rich and poor DAIMYO of the districts; one of the set of "Famous Bridges"; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

117 **Illustration of a Poem by Minamoto no Muneyuki:** Winter scene. Men warming their hands round a log fire

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are;—so runs my thought.

full-size, oblong; one of the "Hundred Poets" series; *signed* ZEN HOKUSAI MANJI

*** First edition; from the Happer collection.

118 **Illustration of a Poem by Bunya no Asayasu**: Women in a boat gathering water-lilies

In the autumn fields,
When the heedless wind blows by
O'er the pure white dew,
How the myriad, unstrung gems
Everywhere are scattered around.

full-size, oblong; one of the "Hundred Poets" series; *signed* ZEN HOKUSAI MANJI

*** First edition.

119 **A Gardener** sweeping up maple leaves at the entrance to a temple; TANJAKU *size*; *signed* ZEN HOKUSAI I-ITZU.—**Six Tokaido Views**, *quarter-block size*; *second issue without inscriptions on the faces of the blocks*; *signed* GWAKIO JIN HOKUSAI (4)

YEISEN (Keisai), 1789–1851.

120 **Ukiye Suwo, Iwakuni, Kintai bashi**, "Perspective View of Kintai Bridge, Iwakuni (province of) Suwo." A wooden bridge built on four stone piers over the Nishiki river, called "the Bridge of the damask girdle."—**Atago San**: View of the Terrace Booths; *both full-size, oblong*; *signed* YEISEN (2)

121 **Ryuko Ai Shitate**, "Fashionable blue made up." Triptych blue print. Three female musicians, three other women and two little girls on the balcony of a house overlooking the Sumida river at evening time; *full-size, upright*; *signed* KEISAI YEISEN

122 **Yoshiwara Bijin**, "Yoshiwara Beauties." Two of a series of blue prints: HANAMADO OF OGI-YA and a female servant helping her on with her SHIKAKE; wistaria inset in a fan leaf.—NISHIKINO of OGI-YA seated on a bed, leaning her elbow on the pillow; shells and a stream inset in a fan leaf; *both full-size, upright*; *signed* KEISAI YEISEN (2)

123 **Imayo Ongyoku, Matsu no ha**, "Songs of the present day: The Pine Leaf." Blue print of a woman standing by a garden lantern, her garments swaying with the wind; a poem inset in a square.—**Hinaogi of Daikokuya**: A blue print. The beauty on parade with her two KAMURO under white cherry-blossoms showing against a black sky; *both full-size, upright*; *signed* KEISAI YEISEN (2)

124 **Yoshiwara Yoji**, "Yoshiwara Festivals." Fourth month. TSUGA-NO-SUKE OF OKAMOTO-YA seated, with shears in her hand, arranging iris in a vase; inset a JORO and a man being escorted by a man with a lantern.—**A Geisha** pulling on her SHIKAKE to go out to an engagement; inset a view of Yanagi bashi in a circle; one of a series YEDO MEISHO TSUKUSHI; *both full-size, upright*; *signed* KEISAI YEISEN (2)

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125 **Tosei go Bijin,** "Five Beauties of the present day." One sheet of a Pentaptych. A blue print of a woman walking under cherry trees in NAKA NO CHO.—**Sugatano of Tama-ya** seated and her KAMURO before her with a love letter; one of a set HANA HAKKEI, "Eight Flowers and Views," with a small view inset; a blue print; *both full-size, upright*; *signed* KEISAI YEISEN (2)

126 **Tosei Sugata no Utsushiye,** "Reflected likenesses of the present day." Four blue prints of Courtezans standing in front of the SHOJI of tea-houses, with small pictures inset in circles: MOMOGAWA, a "ghostly woman," standing, back view, with head looking over her shoulder. KAWATARO, "Kappa like" (*i.e.* fond of drink), a woman with hand resting on her paper handkerchiefs in her OBI, looking upwards. IKI JORO, "light-hearted courtezan," a woman bending forward, rolling-up paper. NEKOMATA, "a domestic cat transformed into a mountain cat," a woman with her hand across her breast looking downward; *full-size, upright*; *signed* KEISAI YEISEN (4)

127 **Atago San Akitsuki,** "Autumn Moon, Atago Hill." View looking out to sea from beside the gate of the Shiba temple on the right. —**Ume Yashiki no Garubei,** "The Plum Estate of Garubei." View of the garden with a couple of thatched houses, and people visiting; *both full-size, oblong*; *signed* YEISEN (2)

128 **Toto Meisho Tsukushi,** "A series of celebrated Views of Yedo." SHIBA ZOJOJI: View of the broad walk and of the temple beside it. ATAGO SAN EMPO ZU: The View from Atago Hill looking out to sea, booths along the crest of the hill and the SAMMON on the right. SHIBA SHIMMEI GU MATSURI REI SEI, "The Festival of Shimmei Temple," the crowd passing up to the temple on the left, carrying red banners; *all full-size, oblong*; *signed* YEISEN (3)

129 **Nihon Yedo Bashi Musume Gyoretsu,** "A Young Lady's Procession over Nihon Bridge." Triptych. The lady being carried in a NORIMON with the usual escort of young women, and view up the canal to Yedo bridge and Yoroi bridge; Fuji rising beyond; *full-size, upright*; *signed* KEISAI YEISEN (3)

130 **Chiushingura:** Complete Set of Eleven Scenes; *full-size, oblong, the title on each sheet above the scene in white characters in an ornamental black panel*; *each sheet signed* YEISEN (11)

131 **Chrysanthemum Flowers** on a blue ground; *full-size, upright*; *signed* KEISAI.—**Chrysanthemum Flowers** and a butterfly; *printed in blue*; *full-size, oblong*; *unsigned.*—**Bamboo and Full Moon**; *in graded black on a blue ground*; *full-size, oblong*; *signed* KEISAI (3)

132 **Ukiyo Sugata,** "Fleeting World Portraits." An OIRAN standing outside a house where shadows of dancers are thrown on the SHOJI; *full-size, upright*; *signed* YEISEN.—**An Owl** seated on a maple branch; *small-size*; *signed* KEISAI (2)

133 **Kakemono-ye**: A Woman in a blue SHIKAKE and black hood, holding a closed umbrella, and shivering with cold; snow under foot; *signed* KEISAI YEISEN

134 **Kakemono-ye**: A Woman walking along, her dress decorated with CHIDORI on a stream; *signed* KEISAI YEISEN

135 **Kakemono-ye**: A Woman under an umbrella walking through a snow storm; *signed* KEISAI YEISEN

136 **Kakemono-ye**: Blue Print of an OIRAN on parade, her SHIKAKE ornamented with carp going up and down a waterfall; and another copy; *in colours*; *both signed* KEISAI YEISEN (2)

HIROSHIGE (Ichiryusai), 1769–1858.

YEDO MEISHO.

YAMADAYA *Figure Set, so-called because of the prominence of the figures. Complete set of forty*; *First Edition*; *full-size, oblong*; *each signed* HIROSHIGE, *and variously seal-dated from* 1853 *to* 1858.

137 **Takanawa Aki no Kei**, "Autumn View, Takanawa." Two Girls on the balcony of a house on the right; moored junks in the bay, and birds flying across a full moon.—**Uyeno, Shinobazu Ike, Benten Yashiro**, "Benten Temple, Shinobazu Pond, Uyeno." Three Women under cherry-trees on the bank of the pond, and a man in the pond stooping down by a boat.—**Sumidagawa Haru no Kei**, "Spring View, Sumida River." Two Women standing between two cherry-trees talking to a third going down the steep bank of the river.—**Ryogoku hashi, Yusuzumi**, "Evening Cooling, Ryogoku Bridge." Two Boats in the foreground and women watching two men disporting in the river (4)

138 **Tsukudajima, Sumiyoshi Yashiro**, "Sumiyoshi Temple, Tsukudajima." Three Women and a Man in a ferry-boat crossing over to the temple steps and nearing two moored junks.—**Goten yama Hana zakari**, "Cherry Blossom, Gotenyama." Three Women on a mat under two cherry-trees, one standing shading her eyes to view the scene.—**Asuka yama Hanami**, "Flower Viewing, Asuka yama." A School of GEISHA with blue umbrellas figured with white stars passing along in a procession.—**Susaki, Hatsu hinode**, "First Sunrise, Susaki." Snow Scene: Two Women crossing a bridge towards the sea beach, and a third turning to look at them; a red sun rising on the horizon (4)

139 **Asakusa, Kinryusan Keidai**, "Temple Grounds, Kinryusan, Asakusa." Three Women on a balcony overlooking the row of shops in the main walk to the temple; pagoda on the right.—

LOT 139—*continued.*

Uyeno, Toeizan Keidai, "Temple Grounds, Toeizan, Uyeno." Three Women and a Man passing a woman and child beside a green hill, the long bridge in front of the temple in the distance.—**Meguro, Fudo Mairi,** "Going to Worship at the Fudo Temple, Meguro." Women and Men meeting on a stone walk, men bathing in a pool in the background.—**Ocha no Mizu,** "Tea Water Canal." Snow Scene: Two Women with umbrellas going up hill beside the canal, and a man following (4)

*** For the fourth of these *see Illustration. Plate X.*

140 **Matsuchi-yama, Saruwaka cho, Kinryusan:** Three Girls standing by three trees in the railed-in walk round the temple of Kwanji Ten, looking over the Theatre Street and the pagoda of Kinryusan—**Oji. Taki no Kawa,** "Waterfall River, Oji." The Oto-nashi river winding round a hill, and the Taki river with the Fudo waterfall in the distance, in the foreground a lady with a fan and female servant and page boy.—**Kameido, Ume Yashiki,** "Plum Garden, Kameido." The Great "sleeeping dragon" trees in blossom, fenced in, and an old man and attendant following two ladies round the garden.—**Shin Yoshiwara, Nihon Tsutsumi Mi Kaeri Yanagi,** "The Return by the Willows, Nihon Embankment, New Yoshiwara." Two Women with lanterns lighting men on their way home; full moon and wild geese flying under it (4)

*** For the first of these *see Illustration. Plate X.*

141 **Nihon bashi, Yedo bashi:** Two Women and a Girl crossing Nihon bridge followed by a fishmonger, the girl pointing to Yedo bridge further up the river.—**Fukagawa Kianji, Momiji,** "Maples at Kianji, Fukagawa." A Woman with a cup of tea standing, and two others seated under the trees, and a priest writing in a book; the view from the top of a hill overlooking the sea.—**Kasumi ga Seki,** "Kasumi Barrier." The Crest of a hilly street, a man hiding his face behind a fan, followed by his servant, meeting a DAIMYO procession coming up the hill, and three girls watching the man.—**Shiba, Atago San Bishamon, no Tsukai,** "A Messenger to Bishamon Atago Hill, Shiba." The Messenger with a huge rice ladle arriving at the top of the steps to the SAMMON in front of the temple on the 3rd of June (4)

142 **Kameido, Temmangu Keidai,** "Temple Grounds, Temmangu, Kameido." In the close foreground women crossing the Drum bridge with the temple straight in front.—**Kanda Myogin:** A Group of people in the temple grounds, and others at the edge of the hill at the tea-house benches, looking over the city.—**Hongo no Kei,** "View of Hongo." Two Men carrying a woman in a KAGO in the great open space before a DAIMYO'S palace.—**Shiba Dojoji:** Three Women standing between two great red pillars supporting the roof of the temple, the outer gate right in front (4)

143 **Fukagawa, Hachiman**: A Young Lady with a female servant holding an umbrella over her, and two other women leaving the temple and passing under the TORII.—**Soto Sakurada**, "Outside Sakurada." Four Women and Girls walking round the Benkei canal outside the Sakurada Gate of Yedo Castle.—**Yushima Temmangu**: Groups of Men and Women arriving at the top of the steps to the temple, two women standing under the TORII, and a view of Shinobazu pond in the distance.—**O Hashi, Nakasu Mitsuke**, "The Nakasu Gate and Great Bridge." A Man rowing a boat with two women in it under the bridge, and Nakasu, an island on the Sumida river, on the right (4)

144 **Asakusa Higashi go mon Seki**, "The Eastern Five-gate Barrier, Asakusa." A Group of People taking a little boy and a little girl for the first time to a temple, crossing a bridge over the moat round a temple.—**Shin Yoshiwara, Naka no Cho, Sakura Doke**, "Clearing the Way, Cherries, Middle Street." A Man leading the procession of Yoshiwara Beauties.—**Saruwaka Cho, Sanza**, "The Three Theatres, Young Monkey Street." Three Women in an upper room overlooking the street.—**Kojimachi dori go fuku ten**, "The Silk Mercer's Shop (IWAKI-YA), Kojimachi Street." People passing by and a horse laden with bales in the street

*** For the first of these *see Illustration. Plate X.* (4)

145 **Suruga Cho, Mitsui**, "The Mitsui (Silk House) Suruga Street." People passing by; FUJI at the end of the street.—**Ryogoku hashi, Chobo Ryoriya**, "View of the Restaurant, Ryogoku Bridge." Three Girls on the balcony of an upper chamber overlooking the river and bridge.—**Akabane Sui Tengu**, "Water Birds, at Akabane." Two Women crossing a bridge over a canal in a driving rain, the barracks on the further bank and watch tower behind them.—**Tamagawa no Sato**, "District of Tama River." A Woman wringing out clothes in the river and another carrying clothes in a tub and two men fishing (4)

*** For the third of these *see Illustration. Plate X.*

146 **Tsuki ya gashi, Hibiya soto wo miru**, "View outside Hibiya, Tsukiya Bank." Women playing battledore and shuttlecock and two men walking beside the moat round Yedo Castle; kites flying in the sky over Government buildings.—**Uyeno Nakado Futatsu do**, "The Middle and Second Temples, Uyeno." In the foreground a walk under pine-trees and three women passing along; in the rear a procession with blue umbrellas rounding the corner of a temple.—**Asakusa, Okuyama Hana Yashiki**, "Okuyama Flower Garden, Asakusa." A Group of three women in the centre, a tea house on the right and a quadrangle of cherry-trees in blossom.—**Shiba, Shimmei no zu**, "View of Shimmei (Temple) at Shiba. Snow Scene: The front of the temple seen through a TORII and gate, and two women with umbrellas coming out through the TORII (4)

147 **Three Duplicates**: SUMIDAGAWA, O CHA NO MIZU and ASAKUSA OKUYAMA (3)

FUJI SAN-JU ROK'KEI.

"THE THIRTY-SIX VIEWS OF FUJI," *First Edition, full-size, upright, published by* TSUTA-YA, *each plate signed* HIROSHIGE, *and dated Horse* 4, =4*th month,* 1858; *published* 6*th month,* 1859.

148 **Toto. Ichikoku Bridge**: A Stack of poles under a weeping willow at the right end of the bridge.—**Toto. Suruga Cho**: The Street looking towards Suruga and Fuji, a man playing a flute coming round the corner of Mitsui's drapery shop.—**Toto. Sukiya gashi**: View of the moat round Yedo Castle in snow, with boats moored and the castle wall on the right.—**Toto. Tsukuda Oki**: The stern end of a junk with its prow in reeds and CHIDORI flying across the water (4)

149 **Toto. O Cha no Mizu**: The Tea-water Canal, with a flat covered bridge across it.—**Toto. Ryogoku Bridge**: A Girl in a covered boat on the left talking to another standing on a landing stage.—**Toto. Sumida no Tsutsumi**: Two Girls under cherry-trees on the river bank, and a woman coming up steps from the river.—**Toto. Asukayama**: Cherry-trees on a green sloping field, a group of five people looking at them, and two men advancing towards them (4)

150 **Toto. Zoshi ga ya**: On the left the FUJIMI CHA-YA, or Fuji-view tea house, under a persimmon tree, with a woman seated and another standing looking at the mountain.—**Toto. Meguro**: Fuji seen between two maples on a yellow hill-side.—**Toto. Konodai Tonegawa**: A cleft in yellow hills in the foreground, with four sailing junks passing up a winding stream.—**Musashi. Koganei**: Fuji seen through a hole in the trunk of a cherry-tree beside a stream (4)

*** For the fourth of these *see Illustration. Plate XI.*

151 **Musashi. Tamagawa**: Two Figures crossing a bridge by a willow in the foreground, and three men fishing on a sand-bank.—**Musashi. Koshigaya**: Two HATSUKURA or cherry trees showing leaf in a field, and four people standing by the side of the Nakagawa.—**Musashi. Noge Yokohama**: A strip of pine-covered land stretching out to sea from the village formerly named Noge, and six junks sailing.—**Musashi. Honmoku no hana**, near Yokohama: A great green and yellow cliff on the right, and a sailing boat with a straw awning in the foreground (4)

152 **Soshu. Miura no Kaigo**: View from the Sea of Miura, broken land with pines on the right, cliffs beyond, and a junk with sails furled and small boat lying off the shore.—**Soshu. Sagami gawa**: Men on rafts on the Sagami river, with a fire on one of them.—**Soshu. Shichi Ri ga hama**: A Man passing a tea-

1-3

270-4-6

LOT 152—*continued.*

house on the Seven RI beach, followed by two boys with shells for sale.—**Soshu. Enoshima**: Three Women under a TORII in the foreground, and a tea-house corner on the left (4)

*** For the second of these *see Illustration. Plate XI.*

153 **Soshu. Hakone no Kosui**: The Lake of Hakone, surrounded by green-topped yellow-faced cliffs, and Fuji beyond with a white cloud round its sides.—**Izu no Sanchu**: In the heart of the Izu Mountains, with a great waterfall in the centre.—**Suruga. Satta no Kaijo**: The Sea-coast at Satta Point, with a great wave rising up on the right.—**Suruga. Miho no Matsubara**, where the TENNIN laid aside her feather robe to dance: A Promontory covered with pines, and Fuji rising out of a golden yellow sky (4)

*** For the third of these *see Illustration. Plate XI.*

154 **Tokaido. Yoshiwara**: An old Priest and a Woman under great pine trees, and peasants working in a rice field.—**Shimada. Oi gawa**: Fording the Oi river; in the foreground, a woman in a KAGO on the shoulders of coolies.—**Ise. Futami ga ura**: The Husband and Wife Rocks lashed together with straw ropes.—**Shinano. Suwa no Kosui**: Fuji seen at the far end of Suwa Lake; in the foreground, plum and pine trees and three fishing boats (4)

155 **Shinano. Shiojiri Toge**: Two Women and a Man coming through the pass in the foreground, with Fuji beyond Suwa Lake in the distance.—**Kai. Misaka Goye**: View of Fuji across the Motosu Lake, from a road cut in a mountain with two men on the road, and one man's head coming up the hill.—**Kai. Otsuki no hara**: Wild Flowers and SUZUKI Grass on the Plain of Otsuki, and the mountain seen through them.—**Kai. Inume Toge**: People climbing the pass on the right, and the Fuefuki river running through a rocky ravine in the centre (4)

156 **Kai. Koganei ga hara**: Two Horses grazing on the plain of Koganei.—**Kazusa. Kuroda no Ura**: Fuji seen across the Bay of Kuroda, with three moored junks in the middle distance and two small row boats by the near shore.—**Kazousa. Kanozan**: Fuji seen across the Bay of Yedo from the TORII of the temple of YAKUSHI under which a woman is passing on a led horse.—**Boshu. Hoda no Kaigan**: A Pathway round a ragged rock on the sea beach of Hoda, with the sea lapping against it; in the foreground, a bare-headed priest viewing the mountain.—**Title** and Index (5)

*** For the second of these *see Illustration. Plate XI.*

157 **Five Duplicates**: Sukiya gashi.—Shichi ri ga hama.—Tamagawa.—Miura no Kaigo.—And Hakone no Kosui (5)

158 **Five Duplicates**: Kanozan.—Oi gawa.—Meguro.—Koshigaya.—And Miho no Matsubara (5)

SURIMONO.

159 **Utamaro**: Two Women, under umbrellas, following a page-boy also under an umbrella and carrying a lantern, in a torrent of driving rain; *signed* UTAMARO

*** SURIMONO by Utamaro are very rare.

See Illustration. Plate XIII.

160 **Various**: **A Lady** of the olden time, with two female attendants; *signed* SHUNKYOSAI MASANOBU.—**Danjuro**, as Yanone Goro, sharpening his great arrow-head; *signed* GO DAI ME (the fifth generation) KIYOMITSU, *i.e.* KIYOMINE.—**Taketori Monogatari**: Kaguya Hime, the Moon Princess, appearing to the old bamboo cutter; *signed* UKIYOAN, *i.e.* SHIGENOBU (3)

*** For the third of these *see Illustration. Plate XIII.*

161 **Hokusai**: **Storing Rice**; *signed* SORI.—**A Boy** about to commence a New Year writing, and his tutor directing; *signed* SORI.—**The Old Woodcutter O Shitsu**, the Rip van Winkle of Japan, in the mountains; *signed* HOKUSAI (3)

162 **Hokusai**: **A Female Servant** bringing in a SHIMADAI to a woman seated by a screen; *signed* SORI.—**Two Women** gathering NANAKUSA, the seven herbs eaten at the New Year; *signed* KATSUSHIKA TAITO (2)

163 **Hokusai**: **A Man** in a boat on the Asakusa river looking at the pine tree of Shubi by the Horse ford; *signed* GETTCHI ROJIN I-ITZU.—**A Boy** skipping in front of a screen, behind which ladies sit to view performances; *signed* FUSENKIO I-ITZU.—**Products** of the Harima hot-springs district: writing paper, portable ink-pot and brushes with dolls at the ends; *signed* FUSENKIO I-ITZU (3)

*** For the first of these *see Illustration. Plate XIII.*

164 **Hokuba**: **Two Manzai Dancers** saluting a lady on New Year's morning, the rising sun on a screen; *signed* TEISAI.—**A Woman** kneeling feeding caged birds, and another standing looking on; *one of a set* KASSEN AWASE, "*Poets compared*"; *unsigned.*—**Two Women** and a Boy playing; *signed* HOKUBA (3)

165 **Various**: **An Oiran** of the olden time seated before a low table with FUKUJUSO plant and a dwarfed plum tree, and her KAMURO holding upright a KOTO; *signed* TOZAIAN NAMBOKU.—**A Woman** seated beside a potted garden, holding a kite and looking at a bird flying; *signed* BAIKWA DOJIN TAITO.—**A Court Lady** seated on the balcony of a house overlooking a lake which Prince Genji is crossing in a boat; *signed* HOKUKAKU (3)

166 **Hokkei**: **A Cray-fish** and Charcoal.—**Products of Kameido**, and on the side panel the plum blossom of Kameido; *one of* HANA ZONO BANTSUZUKI, "*A Flower Garden series.*"—**Akashi**: a

LOT 166—*continued.*
small View on a page of ornamental design.—**A Robe**, decorated with tortoises and stream, lying over a box before a KAKEMONO with Manzai dancers; *all signed* HOKKEI (4)

*** For the first of these *see Illustration. Plate XIV.*

167 **Hokkei: To Fujin**, a Noble Woman who nursed an aged grandmother, with a child; *one of a set* NI-JU-SHI KO, "*The Twenty-four (Examples of) Filial Piety*"; *signed* GO HOKKEI. — **A Woman** on the balcony of a house at Nagasaki, looking at a foreign ship in the harbour; *signed* "*To Order* HOKKEI."—**A Court Lady** standing looking at two fighting cocks; *signed* HOKKEI (3)

*** For the first of these *see Illustration. Plate XIV.*

168 **Hokkei: Takara Awase**, "Precious things compared"; *two of the set*: TORA NO KAWA, "*Tiger skin*," the analogue is an OIRAN arrayed in her ceremonial clothes for the 1st (Tiger) month of the year, standing before her mirror.—**Kogarasu Maru**, a celebrated sword: here a boy is dancing with a staff ornamented with a red disc and the three-legged crow of the sun, before a woman carrying a tray of New Year fare; *both signed* HOKKEI.—**Two Fans** and a Pot of FUKUJUSO plants; *signed* HOKKEI (3)

169 **Hokkei: Yashima**, the name of a NŌ song: Two Warriors on the sea shore at the Battle of Yashima; *one of a set* HANA ZONO YOKUYOKU BANTSUZUKI, "*A flower garden of rising and falling music.*"—**A Pheasant** and Grasses; *both signed* HOKKEI.—**Fukujuso Plant** on a SAMBO, a bucket decorated for the New Year, and a fan; *signed* "*To Order* HOKKEI."—**An Owl** on a KOBUSHI branch; *unsigned* (4)

170 **Shigenobu: A Court Lady**, holding a fan, looking at a flowering pea.—**A Geisha** by her SAMISEN box looking at a pink flower in a pot; *both signed* REISAI; *and both from a set* SANTO MEISHO NO HANA, "*Flowers of the three Capitals.*"—**A Woman** on a led ox on the Seven RI beach.—**Hangonko**: The Spirit returning in the incense smoke; *both signed* YANAGAWA SHIGENOBU (4)

171 **Shigenobu: Koshohei** turning stones into goats.—**Otoko Mai**, a NŌ dance character with Shinto emblems on her back; *both sealed* YANAGAWA.—**Shigenobu II: Kumotsu Awase**, "Things offered to the Gods compared"; *two of the series*: SAKAKI BA, "*Leaves of the Cleyera Japonica*," *the sacred Shinto tree used for incense.* A Woman with a baby at the entrance to a temple talking to her page-boy.—**Kiku no tsuya**, "Dew of Chrysanthemums." A tub of SAKÉ thus described, and a man and woman sampling it; *both signed* THE SECOND YANAGAWA SHIGENOBU (4)

SECOND DAY'S SALE.

KIYOTADA (Torii), *worked c.* 1714–1739.

LOT

172 **Street Scene, Yoshiwara.** View through the great gate, up a street with another gate at the far end, and Fuji rising in the distance, open houses on either hand, and groups of people in the centre; in the foreground a KAMURO pulling at a man, and a courtezan with her two KAMURO crossing the street; *an extra large size print*, 17 *in. high by* 25¼ *in. wide, coloured by hand*; *signed* TORII KIYOTADA, *engraved by* SEKINE SHINTARO, *publisher* UROKOGATA-YA, *c.* 1720

See Illustration. Plate XII.

KIYOMASU (Torii), 1679–1762.

172* **Ichikawa Danjuro** as a Man seated outside the House of Ivy, on a block decorated for the New Year, holding a love-letter, and talking to Segawa Kikunojo as an OIRAN seated in the house; HOSO-YE; URUSHI-YE; *signed* TORII KIYOMASU

173 **Matsumoto Koshiro**, full-length portrait in the character of a Ronin holding the KOMOSO's hat and flute; HOSO-YE, *printed in red and green*; *signed* TORII KIYOMASU

KIYOHIRO (Torii), 1708–1766.

174 **Kin Ki Sho Gwa,** "The Four Accomplishments." Two small oblong prints showing Ladies employed at Music, Checkers, Drawing and Writing; *on one sheet*; *signed* TORII KIYOHIRO

See Illustrations. Plate XV.

TOYOMASA (Ishikawa), *worked c.* 1770–1780.

175 **Takasago**: A Group of five boys under a pine-tree playing the Nō of the Spirits of the Pine-trees of Takasago and Sumiyoshi; *medium size, almost square*; *one of a set* UTAI HACHIBAN, "Eight Operatic Songs"; *signed* ISHIKAWA TYONOBU

*** From the Hayashi collection.

See Illustration. Plate XVII.

176 **Sho,** "Writing": A Group of two boys and a girl decorating a stem of bamboo with written papers for the Tanabata festival, and two other children looking on; *small size, almost square*; *one of a set* KIN KI SHO GWA; *signed* ISHIKAWA TOYOMASA

KORIUSAI (Isoda), 1720–*c.* 1782.

177 **A Cat with a Grasshopper** in its mouth beside a flowering morning glory; *large size, almost square, without title or text*; *signed* KORIU

See Illustration. Plate XVII.

178 **An Eagle on a pine-branch** watching something below, in a driving rain; *medium size, almost square, without title or text*; *signed* KORIU

179 **Fishing Scene**: A Girl in a boat flicking up a fish, a youth beside her with his line in the water, and a man baiting a hook, and another man in a further boat fishing; *small size, almost square*; *one of a series* FURYU RYAKU GENJI, "A Refined Epitome of Genji"; *unsigned*

180 **An Oiran** seated on the floor beside her TOBAKO-BON, in front of a TSUITATE bearing a painting of a tiger scowling at her; *medium size, almost square*; *one of a series* FURYU JU-NI KO; *signed* KORIUSAI

181 **A Geisha** going to an Engagement, and a youth carrying her SAMISEN box, on the edge of the Sumida river with a boat at the landing-stage; *large size, almost square*; *one of a set* FURYO SUMIDA-GAWA HAKKEI, this being for "Clearing Weather"; *signed* KORIU

See Illustration. Plate XVII.

182 **Otomei, Rakugan,** "Homing Geese at Otomei." Two Girls making their way along the raised banks of rice fields in a strong wind, with a branch of lespedeza lashing against their flying clothes; *medium size, almost square*; *one of a set* FURYU GENJI HAKKEI; *signed* KORIU

183 **Hashirakake**: A Young Woman in a black SHIKAKE with an umbrella covered in snow walking along beneath a budding plum-tree; *signed* KORIU

184 **Hashirakake**: SUGAWARA OF TSURU-YA walking along with her KAMURO in front of her, going to the left, and a big black bell-tower rising out of clouds, with a cuckoo flying by; *signed* KORIUSAI

185 **Hashirakake**: A Young Woman out walking, acccompanied by her maid carrying an open umbrella; *unsigned*

SHUNSHO (Katsugawa), 1724–1792.

186 **Ise Monagatari**: A KUGE holding a brush, and his boy attendant his writing box, standing outside the reed fence around a house where two Court Ladies are watching him; *a* YOKO-YE *book illustration*; *unsigned*

187 **Okaru and Kampei,** the two lovers standing hand in hand, full-length figures; *medium size, upright*; *one of a series* GEIKO YASHIKI KYOGEN, "Dancing Girls in indoor Plays"; *signed* SHUNSHO

See Illustration. Plate XVII.

188 **Chrysanthemum Blossoms,** a group of flowers of various types, finely coloured, some in gauffrage; *a narrow oblong print, signed* SHUNSHO

*** From the Happer collection.

See Illustration. Plate XVI.

SHUNKO (Katsugawa), *worked c.* 1765–1790.

189 **Arashi Sangoro** in male character, standing under a maple-tree in front of a garden fence holding a girl's sleeve bearing the crest of the actor Nakamura Tomijuro; HOSO-YE; *signed* SHUNKO

SHUNJO (Katsugawa), *worked c.* 1780–1790.

190 **Yamashita Handayu** in female character, as a young girl holding a black hat in her left hand and resting her right on a long staff; HOSO-YE; *signed* KATSU SHUNJO

*** Work by this artist is rare. From the Happer collection.

SHUNSEN (Katsugawa), *worked c.* 1790.

191 **Matsumoto Koshiro** as a young girl standing under a cherry-tree, holding a basket of plants; HOSO-YE; *unsigned.*—**A Tea-house Waitress** standing holding a fan, in front of a bench set by a screen under a willow; HOSO-YE; *signed* SHUNSEN (2)

*** The SEN in the signature is not that of Shunsen, the pupil of Shunyei, but that of a direct pupil of Shunsho. Work very rare.

See Illustrations. Plate XXI.

SHUNTEI (Katsugawa), 1769–1820.

192 **Soshu, Enoshima.** One sheet of a triptych, showing part of a woman's procession, and in the foreground a man and a woman being carried, seated on the shoulders of coolies, in the waves, Fuji in the distance; *full-size, upright.*—**Kumagai Naozane** challenging Taira no Atsumori at the battle of Ichi no Tani; *medium size, upright*; *both signed* SHUNTEI (2)

SHUNYEI (Katsugawa), 1769–1819.

193 **Segawa Kikusaburo** as a young girl in a black and white KIMONO, standing by the edge of a stream; HOSO-YE.—**The Six Great Poets** of noble birth, a comic group; *full-size, oblong*; *both signed* SHUNYEI (2)

194 **The Nunozarashi Dance**: a Woman on high clogs dancing, with long strips of white linen; *full-size, upright, on a pale yellow ground*; *one of a series* OSHI-YE GATA, "Pressed Silk Pictures"; *signed* SHUNYEI

*** From the Happer collection.

See Illustration. Plate XVIII.

SHUNSEN (Kashosai), *worked* 1790–1829.

195 **Mutsuki Koi no Tetori**, "The Friendly Month, a Play of Love": Two HARUGOMA dancers posturing; *medium size, upright.*—**Hiko san Gongen**, the name of a Play: An Actor as a woman in the character of a RONIN; *full-size, upright*; *both signed* SHUNSEN (2)

196 **Mother and Child**: the woman standing holding a toy hammer, and the child on the floor reaching up after it; *full size, upright*; *signed* SHUNSEN.—**Children Gardening**, a group of boys with baskets and rakes beside the sea-shore, with a rising sun on the horizon; *full-size, oblong*; *signed* KASHOSAI SHUNSEN (2)

197 **Hashirakake**: A KOMOSO, full-length figure holding a basket hat and clarionet; *unsigned*

SHUNKO, otherwise known as SHUNBENI, *worked* 1804–1830.

198 **Sawamura Gennosuke** as Yorikane Lord of Sendai standing holding an open umbrella; without background; *full-size, upright*; *signed* SHUNKO

*** This is not the Shunko signature of Shunsen, but that of another pupil of Shunyei.

199 **Yeto, Asakusa Kinryusan**: View of the NIO gate sideways, and the Pagoda in the rear.—**Soshu, Enoshima**: View of the causeway to the Island, with a rising sun and long red rays on the horizon; *both medium size, oblong*; *from a series of* UKIYO, "Perspective Pictures"; *signed* SHUNKO (2)

SHUNKIYO (Katsugawa), *c.* 1810.

200 **Chrysanthemum Viewing**. Two sheets of a triptych, the right and centre showing courtesans at a chrysanthemum show walking beside the railed-in plants, each with her KAMURO; on the right Tamagiku of Tama-ya, and in the centre Fujiwara of Tsuru-ya; *full-size, upright*; *signed* KATSU SHUNKIYO (2)

*** Very little work by this artist is known.

TORIN (Tsutsumi), *worked c.* 1780–1820.

201 **Kurama, Kago oroshi,** "Letting down a basket carrier at Kurama." View of a hamlet in the province of Kyoto under the Kurama mountain, peasants seated under a shelter beside pine trees watching a basket carrier being lowered from the mountain beside a waterfall by means of a cable ; *full-size, oblong* ; *one of the illustrations from a book of Poems,* YANAGI NO ITO, "Willow silk"; *published* 1797 ; *signed* TORIN, *sealed* SESSAN

202 **Hashiba nori some,** "First trip at the Ferry" (on New Year morning). Two Manzai Dancers crossing in the boat in which they have stuck up a pine branch with fern leaves and GOHEI ; *full-size, oblong* ; *one of the illustrations from* YANAGI NO ITO ; *signed* TORIN

See Illustration. Plate XX.

SETTAN (Hasegawa), *worked* 1790–1839.

203 **Jurojin** riding on an ass with his face towards its tail, a large straw hat on his back, followed by a boy carrying his staff and scrolls. A humorous suggestion of the habit of the Chinese philosopher SANKAN, who rode backwards to admire the scenery ; *medium size, oblong*; *black and white tinted*; *signed* GENGAKUSAI SETTAN ; *from a book of poems published* 1798

*** From the Happer collection.

KIYOMINE (Torii), 1786–1868.

204 **The Hour of the Monkey,** *i.e.*, 3 to 5 p.m. A Woman standing holding a bamboo fan and leaning on a screen talking to a woman who is attending to the brewing of SAKÉ, and a boy looking up at a small regulator attached to the SAKÉ jar; *full-size, upright*; *from a set of* "The Twelve Hours" ; *signed* KIYOMINE

205 **New Year Sport** : A Mother with a baby boy in her arms playing battledore and shuttlecock with a little girl beside a KADOMATSU ; *full-size, upright* ; *signed* KIYOMINE

See Illustration. Plate XVIII.

UTAMARO (Kitagawa), 1754–1806.

206 **Hanamurasaki of Tama-ya,** a large head bust portrait, holding a pencil to her lips and a roll of writing-paper in her hand ; *full-size, upright* ; *one of a set* SEIRO NANA KOMACHI, "The Seven Komachi of the Tea-houses" ; *signed* UTAMARO

207 **Hanaogi of Ogi-ya**, half-length portrait, holding the end of a pencil to her lips and a roll of writing-paper, and the head of one of her KAMURO ; *full-size, upright* ; *one of a set* SEIRO SHIKI NO HANA, "Tea-house flowers of the Four Seasons," with chrysanthemums on an inset fan leaf ; *signed* UTAMARO

208 **Tanoshimi zuke**, "Fond of music." Bust portraits of a woman playing the SAMISEN, and a man playing the SHAKU HACHI ; *full-size, upright, with wash background* ; *one of a set* TOSEI KOBUTSU HAKKEI, "Eight things one is fond of in the present day"; *signed* UTAMARO

*** Kurth does not give this series, but the one he reads as TOSEI KOMOCHI HAKKEI, "Eight Mothers of the present day," is in reality TOSEI KOBUTSU HAKKEI.

209 **The Woman of Good Character** : A half-length portrait of a woman facing to her left, but with head turned to her right, holding a cloth and a satchel in her hand, with long explanatory text in the background ; *full-size, upright* ; *one of the series* MEISHO FUKEI BIJIN JUNI SO, "Twelve Physiognomies of Beautiful Women" ; *signed* UTAMARO

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*** This is the first one of the set.

210 **The Careful Woman** : A half-length portrait of a woman dressing the hair of another, who is looking in a circular mirror ; *full-size, upright* ; *from the same set as the foregoing* ; *signed* UTAMARO

211 **The Curious Woman** : A bust portrait of a woman looking to the left with an inquisitive expression, and holding a SAKÉ cup, and the half-length of a girl with a SAKÉ kettle behind her ; *full-size, upright* ; *one of the same set as the foregoing* ; *signed* UTAMARO

212 **The Quiet Wife** : A half-length portrait of a woman threading a needle ; *full-size, upright* ; *one of the same set as the foregoing* ; *signed* UTAMARO

213 **Furyu Ko-takara Awase**, "A Refined Comparison of precious Children." A Woman seated before a low screen playing the SAMISEN for a child dressed as SAMBASO to dance to, the little boy being helped by an older brother behind him, who is holding his arms and shaking his fan and bells ; *full-size, upright* ; *signed* UTAMARO

214 **Natsu Isho Tosei Bijin**, "Beauties of the present day in Summer dress." A Woman squatting in front of a tub, in which she is washing clothes, and a long gauze robe hanging behind her and partly over her shoulder, which is seen through the material ; *full-size, upright* ; *signed* UTAMARO

215 **Chozan of Choji-ya** seated tuning her SAMISEN, without background, save a HANA-DAMA, a floral circle of cherry-blossom behind the title ; *full-size, upright* ; *one of a set* IRO KISOI GO SETSU HANA YOSE, "The five floral festivals brought together in a competition of colours" ; *signed* UTAMARO

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216 **An Oiran** in parade costume, passing another seated on a bench covered with a red cloth putting the last touches to her hair; *full-size, upright*; *without background*; *signed* UTAMARO

217 **Hana Awase Keisho Kurabe,** "Flowers and Toilets compared." An OIRAN in gay attire seated arranging her SHIKAKE, and another woman in simple striped material by her side holding a pipe; *medium size, upright*; *signed* UTAMARO

218 **Hashirakake**: HATSUSEIJI AND KASUMI-NO OF YEBI-YA. Half-length portrait of the latter writing on a long scroll, and the former standing behind her; *signed* UTAMARO

See Illustration. Plate IX.

UTAMARO II, 1807–1835.

219 **Ogura Hyakushu. Koi no itsushiye,** "Ogura Hyakushu" (the name of an anthology of One Hundred Poems), "Pictures of Love." A Woman seated fixing the bridge under her SAMISEN strings, a young woman reclining beside her holding the plectrum, and a little girl behind her looking at a song-book; *medium size, upright*; *signed* UTAMARO

220 **Springtime**: Two Women and a young girl standing under a blossoming plum-tree looking up at a nightingale singing on one of the branches; *medium size, upright*; *signed* UTAMARO

221 **Large head Portrait**: Bust of a beauty whose name is not given holding a split bamboo fan over her bosom; *full-size, upright*; *without background*; *signed* UTAMARO

222 **Tawamure Kane no mane,** "The frolic of imitating a crab." An OIRAN seated on a bench by a garden fence with her OBI undone and her bosom displayed, watching the antics of a man, and her KAMURO holding a bouncing ball standing looking on; *full-size, upright*; *one of a series* HYAKU SEIZURI. HARU NO ITO ASOBI, "A Hundred Singing Birds. Spring silk Amusement"; *signed* UTAMARO

See Illustration. Plate XVIII.

223 **Two half-length and bust Groups of Women,** one beside Morning Glories and the other under Wistaria; *both full-size, upright*; *signed* UTAMARO (2)

224 **O Hichi and Kichisaburo,** two celebrated lovers, he standing looking over her shoulder behind her back.—**Chozan of Chojiya,** half length, and the head of her KAMURO; *both medium size, upright*; *signed* UTAMARO

225 **Keisei Geisha Shina Sadame,** "A settled selection of Chinese Geisha." Half-length Figure of WAKAMURASAKE OF MATSUBA-YA and bust of another girl holding a SAKÉ cup.—Half-length Figure of WAKAURA OF WAKANA-YA holding a tea cup on a stand and bust of another girl beside her; *both medium size, upright*; *signed* UTAMARO (2)

226 **Karakoto of Choji-ya**, seated, leaning on her right hand with a fan in it, *one of a series* MEIKUN GAKUYA SUGATA, "Likenesses of Courtezans of the green room."—**O Some and Hisamatsu**, two celebrated lovers playing battledore and shuttlecock; *one of the series* ONGYOKU HYOKU BANGUMI, "The music and singing of one-winged birds"; *both medium size, upright*; *signed* UTAMARO (2)

227 **Hanaogi of Ogi-ya**, half-length, with bust of a companion; *full-size, upright*. — **The Night Woman and the Day Woman**, bust and half-length, the former with a scarf over her head; *medium size, upright*; *one of a set* SETSU GEKKA BIJIN AWASE, *dated Dragon* 8 = 8*th month*, 1808.—**Hanamurasaki of Tama-ya**, half-length, holding a SAKÉ cup; *medium size, upright*; *one of a set* SEIRO BIJIN NANATSUMI AWASE; *all signed* UTAMARO (3)

YEISHI (Chobunsai), *worked c.* 1780–1805.

228 **Ni Yoshiwara**, "In the Yoshiwara" at the New Year. The promenade of a TAI-YU with her two KAMURO and two SHINZO; *full-size, oblong*, YOKO-YE; *from* YANAGI NO ITO, "Willow silk," *a book of poems on Spring published in* 1797; *signed* YEISHI

229 **Ni Yoshiwara**; another copy

230 **Kiseigawa of Matsuba-ya** on parade with her two KAMURO beside her and a SHINZO behind; *medium size, upright*; *signed* YEISHI

231 **Takanawa Kihan**, "Returning Boats at Takanawa." A Lady seated and her maid standing looking at a decoration of SAKÉ cups in imitation of sailing boats, attached to a hanging picture; overhead on the panel is a SAKÉ cup overturned by a gale; *full-size, upright*; *one of a set* MEISHO SAKAZUKI AWASE, "Famous places compared with wine cups"; *signed* YEISHI

*** From the Hayashi collection.

232 **The Treasure Ship**, the left-hand sheet of a triptych. The prow fashioned as the head of a Ho-ho bird, bearing a lady seated holding a MAKIMONO, and another standing with bows and arrows; *full-size, upright*; *signed* YEISHI

233 **Large head bust Portrait** of a Courtezan with head turned to her right, holding a SAKÉ cup and a roll of paper handkerchiefs, her hair showing through a pale tortoiseshell comb; on a yellow ground; *full-size, upright*; *one of a series* FUZOKU YEDO MURASAKI, "Customs of the Yedo Purple," a poetical name for Courtezans; *signed* YEISHI (*corners repaired*)

See Illustration. Plate XVIII.

234 **Two Court Ladies**: Two double-page illustrations of Poets with their verses from NISHIKIZURE ONNA SANJU ROK'KASEN, "Brocade prints of the Thirty-six Poets," *published* 1801; *unsigned*

235 **Hashirakake**: OUTSIDE NANIWA-YA. A Lady seated on the front of the tea-house with a dog in her lap, and a waitress standing talking to her; overhead the curtains and a lantern with fan pattern; *signed* YEISHI

YEISHO (Chokosai), *c.* 1800.

236 **Karauta of Choji-ya** on parade passing to the right preceded by her two KAMURO; a tall willowy figure without background; *full-size, upright*; *one of a set* WAKANA HATSUMOYO, "First dyed designs for spring grasses"; *unsigned*

*** The title in this set is in a round-topped square panel bordered with hares and waves, thus differing from a set with the same title in a red SAKÉ cup.

YEISUI (Ichirakutei), *c.* 1810.

237 **Kiseigawa of Matsuba-ya**, a large head bust Portrait with straying love-locks at each side of her face, holding an open folding fan with alternate pink and white stripes; without background; *full-size, upright*; *signed* YEISUI

See Illustration. Plate XIX.

238 **O Han and Choyaemon**, two celebrated lovers, the man with his arms round O Han; *full-size, upright, somewhat mellowed*; *signed* ICHIRAKUTEI YEISUI

*** From the Happer collection.

YEIJU (Chotensai), *c.* 1810.

239 **Shitennō Go ban tsuzuki**, "The four great retainers. The fifth of a series," URABE SUETAKE, one of the retainers of Minamoto no Yorimitsu, as the ogre ROKUROKUBI playing SUGOROKU with KOMURASAKI of TAMA-YA, an analogue of an incident in the killing of the Earth Spider; *full-size, upright*; *signed* CHOTENSAI YEIJU

*** This artist's work is excessively rare. From the Happer collection.

See Illustration. Plate XIX.

TOYOHARU (Utagawa), 1733-1814.

240 **Ukiye Wakoku Keiseki Yedo Fukagawa Hachiman no zu**, "Perspective Views of Japan. Hachiman Temple at Fukagawa, Yedo." View of the grounds and various buildings chiefly in orange and red, with red flats of mist in the sky; *full-size, oblong*; *signed* UTAGAWA TOYOHARU

*** From the Happer collection.

See Illustration. Plate XX.

TOYOHIRO (Utagawa), 1775–1828.

241 **Four double-page Illustrations** from an oblong work to which Yeisen, Gosotei, Toyokuni, Hokusai and Hiroshige also contributed: Planting Rice; A View of Fuji; The Seven Flowers of Autumn; and Bamboo; *only the first signed* TOYOHIRO (4)

*** From the Happer collection.

242 **The Hagi Tamagawa**: A KUGE looking at the reflection of the moon in the river with attendants squatting beside him; *a small oblong print.*—**Mawaridoro**, or Wheel of Life: A Mother seated with her child watching a revolving lantern, and a young woman with a fan standing looking on; *full-size, upright*; *signed* TOYOHIRO (2)

243 **Fuji Gyoretsu**, "A Procession to Fuji." A young Noble being carried in a NORIMON by female bearers, with a full retinue of female servants; *a set of* 12 *sheets of small size, numbered and complete*; *signed* TOYOHIRO

244 **Chiushingura Marionettes**: Two Women working doll figures in the Seventh Scene; *a small upright print*; *signed* TOYOHIRO.—**Uma no Haru-Jigao no Hanetsuke**, "Spring of the Horse year, actors with battledore and shuttlecock," one sheet of a triptych showing actors in female costumes in a house decorated for the New Year, at play; *full-size, upright*; *this signed* TOYOKUNI (2)

TOYOKUNI and KUNIMITSU.

245 **A Garden Fête**, one sheet of a triptych showing a landscape garden, the green hills brightened by patches of SUISEN-AYAME flowers. In the foreground a woman cutting up TOFU (a bean curd cake), a lady carrying some away on a tray and another lady with a tray pointing to the right; *full-size, upright*; *this sheet signed* TOYOKUNI, *the figures being by the master and the landscape by the pupil*

TOYOKUNI (Gosotei), 1774–1835.

246 **A Tiger and Bamboo**, gradation black and white, tinted.—**A Shishi** in black and green kicking up its hind legs with a red peony in its mouth; *both medium size, upright*; *signed* TOYOKUNI (2)

247 **A Blue Print**: A Woman standing on tiptoe to break off a bough of cherry-blossom; *full-size, upright*; *one of a series* FURYU BIJIN HANA AWASE, "Refined Beauties and Flowers compared," the title in a bat-shaped panel.—**A Group of Three Women**; *full-size, upright*; *both signed* TOYOKUNI (2)

KUNIYOSHI (Utagawa), 1797–1861.

248 **Tosei Ryuko Mitate,** "Selected Fashions of the present day." Triptych. SUMIYOSHI DANCERS performing in the Courtezan quarter. On the right the Sumiyoshi dancers under a barred window with women watching them; in the centre conjurers and musicians; on the left other musicians and dancers, and Fuji in the background, white in the moonlight; *full-size, upright; signed* ICHIYUSAI KUNIYOSHI (3)

249 **The Battle of Ujigawa.** Triptych. When Yoshitsune was attacking Kiso Yoshinaka in 1184, the Uji river was in flood, and the bridge was partly destroyed, but finding a ford he gave his two best horses to Kajiwara Kagesuye and Sasaki Takatsuna, and these raced to be first across the river, Takatsuna winning through a trick he played on the other; *full-size, upright; signed* ICHIYUSAI KUNIYOSHI (3)

*** From the Happer collection.

250 **Two Blue Prints:** A Woman walking in a field by a river, and a Woman walking along a high bank by a river; underclothes showing red; *full-size, upright; both signed* ICHIYUSAI KUNIYOSHI (2)

251 **Kusunoki Masatsura,** after the death of his father Masashige, is about to commit SEPPUKU, but is restrained by his mother; *medium size, upright; one of a series* KENJO REPPUDEN, "Biographies of Famous Heroines."—**Mending the Shoji:** A Woman pasting paper over the broken places and a child looking through; *medium size, upright; both signed* CHOWORO KUNIYOSHI (2)

252 **Spring:** A Woman pulling down and plucking a branch of cherry-blossom.—**A Court Lady** flying with two swords, and armed men crossing a bridge after her; *one of a* GENJI *series; full-size, upright; signed* ICHIYUSAI KUNIYOSHI (2)

253 **Hyakunin Isshu,** "Single Songs of One Hundred Poets." Five of the series, each sheet bearing a translation of the poem illustrated; *full-size, upright; signed* ICHIYUSAI *or* CHOWORO KUNIYOSHI (5)

*** First edition.

254 **Hyakunin Isshu:** Another five of the same series (5)

255 **Suikoden:** Five sheets of this series, each with a figure of one of the Hundred and Eight Chinese Heroes; *full-size, upright; signed* ICHIYUSAI KUNIYOSHI (5)

*** First edition.

256 **Suikoden:** Another four of the same series (4)

257 **Opening of the Ryogoku Bridge.** Triptych. View of the procession at the formal opening of the new bridge at Yedo on the 23rd day of the 11th month, 1855. The first person crossing,

LOT 257—*continued.*

SADAYEMON, was chosen as being the oldest inhabitant, aged 85, and he was followed by his wife and nine descendants, whose ages are all given down to the baby of one year old; *full-size, upright*; *signed* ICHIYUSAI KUNIYOSHI, *and dated Hare* 11 = 11*th month* 1855

*** From the Happer collection.

See Illustration. Plate XXIII.

258 **Hashirakake**: STREET TUMBLERS. Two Men performing on a ladder supported by others, and a crowd looking on; *signed* ICHIYUSAI KUNIYOSHI

3-15-

KUNIMARU (Utagawa), 1793–1823.

259 **Hashirakake**: HANAOGI AND KAMINO OF OGI-YA, bust and half length portraits, the former holding a brush; *signed* KUNIMARU

HOKKEI (Todoya), *worked c.* 1800–1840.

260 **Naniwa House, Anryu Street, Osaka**: View of the open side of the house from the garden, where the huge old pine tree supported on trestles is covered in snow; the head of the house receiving guests, and others being entertained within; *a* YOKO-YE *illustration from a book of poems privately printed, in* SURIMONO *style*; *signed* HOKKEI

Yuy—
4-3—

*** Very fine and rare.

See Illustration. Plate XIX.

TAITO (Katsushika), *worked c.* 1816–1853.

261 **An Oiran on Parade** in the costume of the Genroku period; *upright print, about* HOSO-YE *size*; *signed* KATSUSHIKA TAITO IN THE HISHIKAWA MANNER.—**A Carp among Water Weeds**, small square Print; *signed* KATSUSHIKA TAITO

*** Both cut from the full-size upright sheets of HARIMAZE HAN published 1853. From the Happer collection.

HOKUTAI (Yeisai), *c.* 1805.

262 **Cherry Viewing**: A Group of three Women under a cherry-tree, one seated on the grass, a page boy spreading a cloth on the ground; other people climbing hills in the distance, and a ferry-boat crossing a river; *a small oblong print, signed* HOKUTAI.—A SURIMONO, an open MAKIMONO and another rolled up, by a vase of cherry-blossom; *signed* YEISAI HOKUTAI (2

*** Very rare.

220-3

HOKUGA (Hotei), *worked c.* 1830–1850.

263 **Two Tanjaku**: Convolvuli, in graded black, and A Cock on a Drum, the emblem of Peace.—**A Sheet of Harimaze Han**, with three subjects: DAIKOKU and a giant radish, a KAPPA and cucumber, and a piece of caligraphy; *all signed* HAKUGA (2)

*** Rare. From the Happer collection.

TAIGAKU (Hokusen), *c.* 1850.

264 **A Peasant** pulling a USU out of the snow; *signed* TAIGAKU, *sealed* MANJI.—**A Bird Flying** at a Spider in a web; *signed* TAIGAKU, *sealed* HOKUSEN.—Two other small Prints, and two three-on-a-block panel KWA CHO Prints; *all signed* TAIGAKU, *and all from* HARIMAZE HAN, 1853 (4)

*** From the Happer collection.

YEIZAN (Kikugawa), *worked c.* 1800–1829.

265 **Tomi-ga-oka Hakkei, Bijin Furyu Awase,** "Refined Beauties compared with Eight Views of Tomi-ga-oka" (The Hill of Riches). Title in a spotted red label and views inset in an open book. NIKKEN CHA-YA, EVENING SNOW: A Woman standing beside a refreshment table, holding a SAKÉ cup.—YETAI BRIDGE, SUNSET: A Woman standing before a mirror wiping her ear with a towel; *both full-size, upright*; *signed* KIKUGAWA YEIZAN (2)

266 **Tomi-ga-oka Hakkei, Bijin Furyu Awase.** SHINCHI, RETURNING BOATS: A Woman standing by a CHOZU-BACHI holding a dipper on the water, her paper handkerchiefs in her mouth.—SUSAKI, HOMING GEESE: A Woman standing with her paper handkerchiefs tucked into her OBI, arranging her hair pins; *both signed* KIKUGAWA YEIZAN (2)

267 **Furyu Joruri Odori tsukushi,** "A refined series of Lyrical Dances." KONOMI CHIGIRI-GAWA KATAWARA YANAGI, "To be fond of the Willow on one side of the Chigiri river": A Woman dancing holding a rice pestle and a young man posturing beside her.—**Evening Fête at Ryogoku.** One sheet of a triptych. *Both full-size, upright*; *signed* YEIZAN (2)

268 **Seiro Juni Toki,** "Twelve Hours at the Tea-houses." SHIRAITO OF TAMA-YA standing by the edge of the SHOJI, with the shadow of a man holding a SAKÉ cup and catching hold of her sleeve. For the Boar Hour 9-11 p.m.—**Yashi-o of Ogi-ya** on parade at the Cherry-blossom Festival; *both full-size, upright*; *signed* KIKUGAWA YEIZAN (2)

269 **Seiro San Bijin,** "Three Beauties of the Tea-houses." NAKAGAWA OF NAKAMANJI-YA on parade under an umbrella, with her KAMURO, at the Cherry-blossom Festival.—**Genji Juni Jo,** "Twelve Items from Genji." YUGAO, "A gourd flower": A Tea-house Waitress holding a fan; *both full-size, upright; signed* YEIZAN (2)

270 **Toto Azuma bashi Gyoretsu,** "Procession on Azuma Bridge. Yedo." Pentaptych. A Noble Lady walking over the bridge attended by two ladies-in-waiting and an umbrella bearer, followed by four ladies and a servant, and preceded by six servants carrying insignia of her rank, and two little girls; cherry-blossom on the banks of the river; *full-size, upright; unsigned* (5)

See Illustration. Plate XXII.

271 **Genso and Yokihi.** Diptych. An analogue of the story of the Chinese Emperor Ming Hwang and his concubine, Yang Kwei Fei. The pair seated playing on one flute under an umbrella held by another woman, and three others in attendance; *full-size, upright; signed* YEIZAN (2)

272 **Shiokumi,** "Drawing Salt-water." Triptych. Prince Genji on the sea beach, under a "robe-hanging pine," with a basket of shell-fish, and a group of six women in fisher skirts with pails, one of them stooping down and offering him a clam; *full-size, upright; signed* YEIZAN, *and dated Tiger* 11 = 11*th month* 1806 (3)

273 **Go Shiki Some,** "To dye in five colours." Title in an orange-coloured fan leaf. Two of the series: A Woman standing by a partition holding a SAKÉ kettle, and another round the corner reading a letter by an ANDON.—A Woman at a landing place holding the head of a boat, while another is about to step into it; *full-size, upright; both signed* YEIZAN (2)

274 **Go Shiki Some:** A Geisha standing at the head of a staircase, just going to an engagement, and a woman carrying her SAMISEN box behind her.—**Furyu Yatsushi Mikuruma biki,** "Drawing a Carriage, a refined incognito." One sheet of a triptych. Ladies beside a bullock cart; *full-size, upright; signed* KIKUGAWA YEIZAN (2)

275 **Furyu Kodokara Rok'kasen,** "Refined Children as the Six Poets." NARIHIRA: A Boy seated, holding a bow, arrows on his back, a SAKÉ cup stand inverted on his head, and fans over his ears in imitation of the KEN-EI coiffure of the Poet, and a woman standing beside him.—**Furyu Haru Kowara Jo,** "Graceful Country Girls in Spring time." One sheet of a triptych. A Woman beside an ox with two children on it; *full-size, upright; signed* YEIZAN (2)

276 **Furyu Chiushingura Gwa,** "Refined Chiushingura Drawings." A Woman as Honzo with basket hat and clarionet; and a Scene from the ninth act across the top.—**Nana Komachi Uchi:** A Geisha packing up her SAMISEN, and a woman servant standing beside her; *both full-size, upright; signed* YEIZAN (2)

277 **Roku Tama-ya**, "The Six Tama Houses." THE KOYA TAMAGAWA: An OIRAN standing with a toothpick between her lips, pulling on her SHIKAKE.—**Segawa of Matsuba-ya** on parade at the cherry-blossom festival; *both full-size, upright*; *signed* KIKUGAWA YEIZAN (2)

278 **Yedo Sunago Kogu-ya Hakkei**, "Yedo Guide-book: Eight Views of Incense Shops." YANAGI-YA NO KIHAN, "Returning boats at the Willow-house." A Woman pencilling her eyebrows, and another reading a letter.—**Hana Ayame Gonin Soroi**, "Five Female Iris Flowers." Two Women seated at a table, taking refreshment; *both full-size, upright*; *signed* YEIZAN (2)

279 **Furyu Bijin Gyoretsu**, "A Refined Procession of Beautiful Women." Three sheets of a pentaptych. A noble Lady being carried in a NORIMON along the shore of the Bay of Yedo at Takanawa, accompanied by the usual retinue of female servants; *full-size, upright*; *signed* KIKUGAWA YEIZAN (3)

280 **Rōka no hana Meikun Soroi**, "A Series of Courtezan Flowers of the Gallery." Two of the set. Women on a balcony with reed blinds above and lanterns outside, and cherry-blossom showing: TAKIGAWA OF OGI-YA, and SEGAWA OF MATSUBA-YA; *full-size, upright*; *signed* KIKUGAWA YEIZAN (2)

281 **Furyu Kwa Cho Fugetsu**, "Refined Birds, Flowers, Wind and Moon." One sheet of a triptych; part of a set of four. KAZE "Wind." Two Women under a cherry tree in a gale.—**Sugawara of Tsuru-ya** on parade, under an umbrella carried by a man servant, with one KAMURO following; *both full-size, upright*; *signed* KIKUGAWA YEIZAN (2)

282 **Furyu Kobushi no Sei-cho**, "A live bird on the fist." Half-length portrait of a Woman holding an unhooded hawk; *full-size, upright*; *signed* KIKUGAWA YEIZAN.—**The Kinuta Tama River**: A Woman resting on her block for fulling linen, and a girl leading along a little boy; *full-size, oblong*; *signed* YEIZAN (2)

283 **Sugatano and Yaegiku of Sugata Yebi-ya**: Bust and half-length portraits.—Three Women cherry viewing; *both medium-size, upright*; *signed* KIKUGAWA YEIZAN.—Two Women collecting shell-fish at low tide; *signed* YEIZAN (3)

284 **Hashirakake**: A KAMURO discovering the identity of a KOMOSO by means of a mirror; *signed* KIKUGAWA YEIZAN

SADANOBU (Hasegawa), 1815–1854.

285 **Omi. Biwa Ko, Ishiyama dera**, "Ishiyama Temple, Lake Biwa." Moonlight Scene, with birds flying across the moon.—**Bungo. Abu no mon Kwannon do**: The Kwannon Temple perched on a precipitous cliff, in the full moonlight; *both full-size, oblong*; *from* ROKO-JU-YO SHU MEISHO ZUYE, "Celebrated Views of the Sixty odd Provinces."—**Nawatei dori Yamato bashi**: Snow Scene, Yamato Bridge seen from Shijo Bridge; one of a series MIYAKO MEISHO NO UCHI; *small-size, oblong*; *all signed* SADANOBU (3)

SADAHIDE (Utagawa), 1820–1867.

286 **Omi Hakkei,** "Eight Views of Omi." Triptych. The Eight most celebrated Views around Lake Biwa concentrated into one large view with Seta Bridge and Ishiyama in the foreground; *full-size, upright*; one of a series NIHON HAKKEI TSUKUSHI, "Eight Views of Japan"; *signed* SADAHIDE (3)

See Illustration. Plate XXIV.

YOSHIKUNI (Toyokawa), *c.* 1820.

287 **Matsuri Characters.** DENGAKU HOSHI: a Geisha in a straw hat, walking with a bamboo stilt in her hand. SAKI BAYASHI, "The Music in the front": a Geisha in a car beating a drum. MOROKOSHI KINJO: a Geisha in the character of a celebrated Chinese lady, holding a branch of peach. UKEI BO: a Geisha as a SHOJO, holding over his head a red and white stick for whirling in the air; *full-size, upright*; *all signed* JUKODO YOSHIKUNI (4)

HIROSHIGE (Ichiryusai), 1796–1858.

MEISHO YEDO HAKKEI.

"ONE HUNDRED CELEBRATED VIEWS OF YEDO," *full-size, upright*; *each signed* HIROSHIGE, *and seal dated with various dates between* 1856 *and* 1858, *presumably at the time of being cut in the blocks. A Complete Set of* 119 *Views,* FIRST EDITION, *with publisher's seal of* UWO-YA-YEIKICHI.

288 **Nihon Bashi, Yuki hare,** "Clear weather after snow, Nihon Bridge," with red figures rowing three boats up the stream.—**Kasumi-ga-seki,** "The Guard-house of Kasumi." A DAIMYO'S mansion on the crest of a hill in the Kojimachi quarter, with view out to sea, and kites flying.—**Yamashita cho, Hibe ya no Sakurada,** "Exterior of the Hibe-ya gate, Yamashita street." A moat round Yedo Castle wall, with ducks in the water, kites flying overhead, and two girls' battledores projecting at the sides (3)

289 **Eitai Bashi, Tsukudajima:** View through the arch of Eitai Bridge on a moonlit night, and of the point of a boat with two fishing flares. — **Ryogoku sumo, Eko-In:** The Buddhist temple in Matsu-zaka cho, by "the wrestling ground at Ryogoku," with a tall wooden tower and paper decorations hanging from sticks, Fuji in the distance.—**Hatsune no baba, Bakuro cho,** "The first Race-course, Horse-dealer's street," with strips of material hung out to dry between the willow trees, and a fire tower in the background (3)

*** For the first of these *see Illustration. Plate XXV.*

290 **Odemma cho**: Street Scene outside the silk mercer's shop of Dai-Maru with two women followed by a girl coming along.—**Suruga cho**: Street Scene looking straight down towards Fuji in the province of Suruga between the great establishment of Mitsui the draper, a brightly tinted mist across the roofs. — **Tatsukoji, Sujikai**, "Broad Avenue, Tatsukoji," with a DAIMYO'S procession in the immediate foreground (3)

291 **Kanda Miō-jin**: Dawn of day on the terrace of the temple and three people under a trellis looking over the roofs of the city.—**Uyeno, Kiomidzu dō Shinobazu no Ike**, "The Shinobazu pond from the Kiyomidzu temple at Uyeno." The red balcony of the temple amid blossoming cherry-trees on the right and people looking at the lake and a pine tree with a branch twisted into a circle.—**Uyeno, Yamashita**: Street Scene with a procession of GEISHA under purple rimmed umbrellas passing in front of a fish shop (3)

292 **Uyeno, Hirokōji**: A Procession of GEISHA under red umbrellas with white centres going up the street past the silk mercer's Matsuzakaya.—**Nippori**: A Temple Garden with clipped trees, one cut as a ball on a boat and two people standing under weeping cherries in blossom in the foreground.—**Nippori, Suwa no dai**: Two tall pine trees at the edge of a hill on which people are sitting on low tables looking at the cherry-blossom and the stretch of green fields (3)

293 **Sendagi, Dangosaka Hana**, "Cherry Gardens at Dangosaka," with people sitting under the blossoming trees by the side of water; in the background, two tea-houses joined by a bridge overlooking the scene.—**Asukayama**: People sitting on red mats on the hill-top looking over the plain of Hitachi to the double-peaked Mount Tsukuba.—**Ōji, Inari no Jinja**: A corner of the temple on the right looking out towards Mount Tsukuba, and people coming up the steps and path towards it (3)

294 **Ōji, O Taki**, "The Great Waterfall" on the Otonashi river with three men bathing in the fall and others in the river, the banks lined with cherry-trees.—**Kawaguchi no Watashi**, "The Ferry at Kawaguchi," near the Zenjoji Temple, the boat crossing and six rafts floating down the stream.—**Shiba, Atago yama Bishamon no tsukai**, "A Messenger to Bishamon, Atago Hill, Shiba." A man in fanciful costume with fern leaves round his hat and a great rice ladle, arriving at the top of the "male steps" to the temple; white sails on the sea in the distance. On the board at the left top corner is the date *Ansei* 4 = 1857 (3)

295 **Hiro-o, Furukawa**: A narrow winding stream with green hilly banks, and bridge across to the tea-house outside the monastery of Korinji on the left bank.—**Meguro, Choi ga Ike**: View of the pond and a cascade of five leaps adjoining the temple of Fudo, the cherry-trees reflected in the water.—**Meguro, Shin Fuji**, "New Fuji, Meguro," an artificial mound with a zig-zag path to its flat top, on which people are viewing the real thing in the distance (3)

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296 **Meguro, Moto Fuji,** "The Original Fuji" seen from an artificial mound called "The New Fuji" on the right; in the hollow people on low benches under cherry-trees.—**Hakkei saka, Yoroike Matsu,** "The Armour hanging Pine at 'Eight View Road.'" A tall pine tree on the edge of a piece of cliff by a road overlooking the sea, a tea-house on the left and people outside.—**Kamata, Ume Yashiki,** "The Plum Garden at Kamata," the trees with white blossoms against a red sky, and an empty KAGO at the right hand waiting for a visitor (3)

297 **Shinagawa, Gotenyama:** The Cherries in blossom on the top of a hill reached by a path up a slatey cliff; two people crossing a narrow brook on a plank bridge in the foreground.—**Suna-mura, Moto Hachiman,** "The Original Hachiman temple at Suna-mura." Only the TORII is seen by cherry-trees in the foreground by a path leading out to a reedy marsh and the sea beyond.—**Kameido Ume Yashike,** "Plum Garden, Kameido," seen through the branches of one of the great trees called GWA-RIŌ-BAI, "Sleeping Dragon Plums," from their shape (3)

298 **Azuma no Mori,** "The Woods of Azuma." A yellow path on a high bank by the side of water with flags on each side of the road, leading to the TORII and grove of a temple.—**Yanagi Shima,** "Willow-Island," the angular corner of which has a stream on each side, and a bridge across the near stream where there are two covered boats, one moored to a stake.—**Yosuki dori, yo sui Hikifune,** "The Water business of hauling boats on the Canal at Yosuki." Men walking along a yellow bank towing boats (3)

299 **Matsuchiyama, Yoru no Kei,** "Night View, Matsuchiyama." A GEISHA going home from an engagement following a circular lantern, which lights her along the bank of the San-ya bori; on the far side lighted houses and stars in the sky.—**Sumidagawa, Suijin no Mori,** "The Woods of Suijin, Sumida river." The trunk of a cherry-tree with great clusters of blossom crossing the scene, two sailing boats on the river, and Mount Tsukuba in the distance (2)

*** Both fine impressions. For the first of these *see Illustration. Plate XXV.*

300 **Masaki no hotori yori Suijin no Mori, Uchi-kawa Sekiya no Sato,** "Masaki, from whence may be seen the woods of Suijin, the Uchi river, and the village of Sekiya." View through an open circular window with the SHOJI pushed over to the right side. **Imado, Hashiba no Watashi,** "Hashiba ferry at Imado," famed for its pottery. A great column of smoke drifting across the Sumida river, and the ferry boats crossing.—**Yoshiwara Yo-ake,** "Daybreak, Yoshiwara." The Great Gate with hooded revellers coming along the street outward (3)

*** For the first of these *see Illustration. Plate XXV.*

301 **Ryogoku bashi, Okawa bata**, "The Okawa bank, Ryogoku bridge," with its row of yellow roofed booths, the bridge, two sailing boats beyond, and one with sail dropped.—**Sekiguchi, Bashō An**, "The House of Bashō (the poet) at Sekiguchi," on a hill side to the right with pine and cherry-trees by the roofed porch at the bottom of the garden steps and a winding stream in front.—**Ichigaya, Hachiman**: The red gate under cherry-trees high above steps on a green hill side, and the roofs rising out of the trees; at the base of the hill a cluster of refreshment booths, with red and yellow mist cutting the picture (3)

302 **Tamagawa, Dote no hana**, "The Cherry Embankment, Tama River." A row of blossoming trees following the winding of a dyke, with a tea-house on the right behind fencing.—**Nihon bashi, Yedo bashi**: The post and rails of a bridge with a tub of fish suspended from the pole on a fishmonger's shoulder who has just passed out of sight, and beyond it Yedo bridge.—**Nihon bashi, Itchome**: Street Scene outside Shiroki-ya, the silk mercers, in the centre a group of five people going along under a great double umbrella followed by a girl playing the SAMISEN (3)

303 **Yorai no Watashi, Koami cho**, "Yorai Ferry, Koami Street." A Woman, back view, walking beside the canal, birds flying overhead, and one perched on one of the piles in the water, the ferry crossing from the Quay of Stables.—**Shohei bashi, Kanda-Kawa**, "The Kanda river from Shohei bridge," only the railings of which show, crossing the river beside a high green bank; on the further side a road up hill leading to the Confucian Temple Seidō, with its scattered buildings in a shower of rain.—**Ōji, Fudo no Taki**, "The Fudo Waterfall, Ōji." A straight column of water falling into a pool, a man in the pool and two women looking on (3)

304 **Akasaka Kiri-bata**, "The Paulownia Tree Uplands at Akasaka." Two tall Paulownia by the bank of a stream with a cluster of tiny cottages on the other side

*** This plate only occurs in the first edition, having very soon been damaged, when an entirely different block was made by Hiroshige the Second.

See Illustration. Plate XXV.

305 **Zojoji, Akabane**: The corner of the temple projecting on the right, with the Akabane bridge in the mid distance and a long range of barracks on the further side of the moat.—**Tsukuda-jima** at the Festival of the Sumiyoshi temple; a great white flag in the centre with black characters and date *Ansei* 4 = 1857, and a Shinto procession passing through a reedy piece of marsh land.—**Fukagawa, Mannen bashi**: View through part of the Mannen bridge to which a great turtle is suspended by a rope, Fuji in the distance (3)

306 **O Hashi no Yudachi**, "Storm on the Great Bridge." A pelting rain obscuring the far bank of the Sumida river, on which one raft is seen.—**Ryogoku Kara Asakusa en Kei**, "View of Asakusa

LOT 306—*continued.*

from Ryogoku." The heads of people seen crossing the bridge, carrying a great Shinto emblem at the left corner, and a similar emblem on a boat filled with people crossing the river.—**Asakusa-gawa, Shubi no Matsu, Omma ya Gashi**, "Horse-ford, Pine-tree of Shubi, Asakusa river." Night scene with stars in the sky, a covered boat under a pine-tree, and a shadow of a woman on the green blind (3)

*** For the first of these *see Illustration. Plate XXVI.*

307 **Komagata Dō, Azuma bashi**, "Komagata Temple, Azuma Bridge." A corner of the roof on the left, and poles of timber on the right, with a red flag in the air, and a cuckoo flying in the rain; in the blue sky patches of darker blue cloud.—**Hori-Kiri**: View of the Iris garden seen through great blooms in the foreground.—**Kameido Tenjin**: Wistaria blooms hanging in the foreground over the pond, and the Drum bridge behind them (3)

308 **Sakai no Watashi**, "Sakai Ferry," seen some little distance up the stream in front of the village; in the foreground three white egrets wading, and two others flying over the water.—**Fukagawa Hachiman**: View of the grounds of the temple and little bridges over the lake; in the foreground a weeping cherry in flower on the edge of the lake with other SAKURA trees.—**Naka-gawa guchi**, "The mouth of the Naka River," with three rafts right across the junction of the stream, and two ferry boats passing in the foreground (3)

309 **Tone-gawa, Barbara Matsu**, "Separated Pines, Tone River." A great fishing net on the right half hiding a sailing boat and isolated pines in a row on the left bank of the river.—**Yatsumi no bashi**, "The Bridge from which Eight Bridges may be seen." Only the rail of the bridge in the left-hand corner, a great willow tree hanging over the right; swallows flying, and Fuji in the distance.—**Suido bashi, Surugadai**, "Surugadai from Suido Bridge," on the 5th of May, the Boy's Birthday Festival, with carp shaped balloons flying in the air (3)

310 **Kumano Ju-ni Sha**, "The Twelve Shrines of Kumano": A half-hoop shaped piece of water with yellow resting places built out over the edge of the pool lined by pine trees, and a range of mountains behind finely graded mist in the distance.—**Kojimachi Itchome, Sanno Matsuri Neri Komi**, "The Sanno Festival going through Kojimachi Itchome" on the 15th day of August; in the foreground the HANAGASA or flower hats of the people in the procession are seen going round a lake with a great Shinto emblem, surmounted by a white cock on a drum above a purple sheet; and similar figures wending their way round the further side of the pond.—**Soto Sakurada, Benkei Bori**, "The Benkei Moat outside the Sakurada Gate": Five people walking by the edge of the moat in the foreground towards the gate; inside the railings the ropes and pulleys of a well (3)

311 **Mitsumata Wakare no Fuchi**, "The Separating Bank in the three forks of a river": A bank of reeds in the centre of water with straight lines of buildings on the two far sides, Fuji beyond the city, a sailing barge and two other barges laden in the foreground.—**Azuma bashi, Kinryusan okata bata**: the head of a covered boat lies in the Asakusa river right across the foreground, in which part of the figure of a girl is seen under the roof on the left; beyond are the buildings of the temple and the five-storied pagoda.—**Ayase-gawa Kane-ga-fuchi**, "The Pool of the Bell, Ayase river": A Man on a raft between tall reeds, and a great branch of the Icho tree in blossom across the top (3)

312 **Go-hyaku Rakan, Sazaido**, "The Hall of the Five-hundred Rakan at Sazaido": A corner of the temple on the right with five people on the balcony looking over the flat rice fields.—**Fukagawa, Sanju-san Gendo**: The district noted for its timber trade; a long line of roofing along a river bank and poles securing logs in the water.—**Hameda no Watashi**, "The Ferry at Hameda": A marshy point of land with a lighthouse seen through the arms and legs of a man at the tiller of the boat (3)

313 **Shichu Tanabata**, "The Town, Tanabata": General View of Yedo at the Weavers' Festival, 7th July, with various ornaments and nicknacks attached to tall branches of bamboo in the air. — **Dai Maru-ya Gofukuya**, "The Mercer's Shop of Dai Maru," in Ōdemma cho with a procession of men carrying Shinto emblems coming up the street.—**Kanda Koyamachi**, "Dyer's Street, Kanda," with a quantity of blue and white strips of material hanging from wooden staging (3)

314 **Kyo bashi, Take gashi**, "Bamboo bank, Kyo bridge": The Bamboo merchants' quarter with stacks of poles along the canal seen by moonlight, with a faint cloud over the moon.—**Tepposu, Inari bashi, Minato Jinsha**, "Minato temple by the Fox bridge, Tepposu": The Shrine on the left by the bridge seen through the tall masts of two junks with cross ropes.—**Tepposu Tsukiji Monseki**, "The Buddhist Temple Tsukiji, at Tepposu": The roof rising out of the mist across a stream with boats, birds flying, and two tops of sails in the foreground (3)

315 **Shiba Shimmei Zojoji**: A Comic Procession coming from the temple followed by a group of priests in yellow hats and partly yellow robes.—**Shiba ura, Kanasugi bashi**: A holiday crowd at the Fête of Nichiren, on Oct. 13th, pressing over the Kanasugi bridge at Shiba bay, carrying towels for the temple stamped with Nichiren's crest, attached to cross sticks on long bamboos, and a great red banner with Nichiren's spell attached to an open umbrella. —**Takanawa, Ushi Machi**, "Ox Street, Takanawa": A rainbow in the sky, its colours duplicated in slices of melon lying by an empty cart with its shafts in the air (3)

316 **Tsuki no Misaki,** "The Moon-viewing Cape": A room in a tea-house open to a view of the sea and birds flying across the full moon, and the shadow of a woman on the paper SHOJI at the side. —**Shinagawa, Susaki,** "A small projection of land into the sea at Shinagawa," in the Bay of Yedo, with a tiny shrine between a few trees. — **Meguro, Jiji ga Chay-ya,** "The Old Man's Tea-house, Meguro": A little booth and thatched hut seen by the path through a break in the hills, in the foreground a wide yellow plain with a solitary man leading a horse, and Fuji far away (3)

*** For the first of these see *Illustration. Plate XXVI.*

317 **Ki no Kuni zaka, Akasaka Tame ike,** "Irrigation Pond, Ki no Kuni Road, Akasaka": The head of a DAIMYO'S procession coming along the high bank, in single file, and a group of houses in a hollow beyond the pond.—**Yotsuya, Naito Shinjiku**: A street in Yotsuya seen through the legs of a straw-shod horse, and a man in front of it, the ground finely graded. — **I-no-Kashira no Ike Benten,** "The Pond (a lake) at I-no-Kashira," with the shrine of Benten on a little island on the left, and five herons flying; in the distance hills cut by yellow mists (3)

318 **Ōji, Taki no gawa,** "Waterfall river, Ōji": The straight drop of the Fudo waterfall in a hole in a cliff on the right, a man bathing under it, others in the river and under a little hut on a piece of rock in the stream, the sky cut with yellow flats of mist.—**Uyeno Sannai Tsuki no matsu,** "The Moon Pine, Uyeno," with its branch twisted into a circle right across the sheet, the Shinobazu pond, and a part of the peninsula with the shrine of Benten on the right (2)

*** Both fine copies.

319 **Saruwaka cho, Yoru Shibai,** "Theatres by Night, Young Monkey Street": View of the street in the Asakusa quarter with the full moon shining right above, and shadows of the pedestrians thrown on the roadway

*** A very good copy.

See Illustration. Plate XXVI.

320 **Ukiji, Akiba no Keidai,** "In the Garden of Akiba (Temple), Ukiji": In the left foreground an old priest seated in a booth, and a woman and girl standing looking at the lake and the shadows of the autumn coloured maple trees on the water.—**Mokuboji, Gozen no niwa,** "The Park of Gozen, Mokuboji": On the right a woman stepping out of a boat and another going up the bank from the lake to a tea-house, and a trestle bridge beyond it.—**Niejiku no Watashi,** "The Ferry at Niejiku": The end of the boat in the right foreground at the landing-place, and a tea-house on the left; in the stream a horse and man, and a sailing barge on the stream (3)

*** For the first of these see *Illustration. Plate XXVI.*

321 **Mama no Momiji, Tekona no Yashiro**, "Maples of Mama, Tekona Temple": View through the overhanging bough of a maple-tree over the swamp Mama no Iriye and the plain of Yedo to the O-yama range, the temple by the swamp on the left. In the swamp a beautiful maiden, called Mama no Tekona, committed suicide.—**Konodai, Tonegawa**: Konodai, the bluff on the left bank of the Tone river which commands a good view of the river with its sailing barges, the plain of Yedo and Fuji in the distance.—**Horiye Nekozane**: Fuji rising white beyond the O-yama range cut with pink and yellow mists, and a cluster of orange and yellow roofed houses around a narrow central stream running out to the sea (3)

322 **Konagi-gawa, Go hon Matsu**, "The five-branch pine, Konagi river": A great branch of pine supported on poles, overhanging a canal in which a party of pleasure-seekers are passing along in a boat.—**Ryogoku, Hanabi**, "Fireworks, Ryogoku": A rocket and stars in the darkened sky bursting over the bridge.—**Asakusa, Kinryusan**: Snow scene viewed through the NIO MON under which a great circular lantern is suspended (3)

*** For the second of these see *Illustration. Plate XXVII.*

323 **Yoshiwara, Nihon tsutsumi**, "The Nihon Embankment, Yoshiwara": View of the long road leading from Yedo to the Yoshiwara, with a lot of yellow booths, and wild geese flying across the moon. —**Asakusa tampo, Tori no machi**, "Festival of the Cock, Asakusa rice fields": A white cat seated in the barred window of a house watching the festival procession held on the "days of the cock" winding its way towards the Asakusa temple. — **Minowa Kanasugi Mikawajima**: A Crane flying down to its mate standing in a stream beside rice fields, where a solitary peasant is walking with his load; feathers partly rendered by gauffrage (3)

*** For the second of these see *Illustration. Plate XXVII.*

324 **Senji, O Hashi**, "The Long Bridge over the Senji river, with a man on horseback and a woman in a KAGO crossing, three white sails on the river and a view of the mountains in the distance.—**Koume no dote**, "The Koume Dyke": Two women crossing a DOBASHI in the foreground, and two children playing with puppies under some tall trees; on the left of the dyke a long stretch of yellow rice-fields.—**Ommaya Gashi**, "The Ommaya Embankment": Two women crossing the Sumida river at Asakusa, in a ferry-boat, standing in the head of the boat looking towards the willow and other trees growing out of a mound on the right (3)

325 **Fukagawa, Ki-ba**, "Wood place, Fukagawa": Snow scene on one of the canals in the district between the temples of Hachiman and Benten, where timber is stacked; in the foreground two puppies and the top of a yellow umbrella.—**Fukagawa, Susaki, Juman tsubo**, "The Juman Plain, Susaki, Fukagawa": "Snow scene with an eagle poised in the air looking at a floating tub on the sea near Susaki, in Yedo Bay, and Mount Tsukuba in the distance (2)

*** For the second of these see *Illustration. Plate XXVII.*

326 **Shiba no ura no kei,** "View of Shiba Bay": A flight of sea-gulls over some pine-trees on the walled-up bank.—**Minami Fukagawa, Samezu gashi,** "Samezu Embankment in the Minami Fukagawa district": Rowing-boats with men fishing among the reeds which here fringe the Yedo Bay, Mount Tsukuba in the distance, in front of red and white clouds in a pale pink sky. — **Sensaku no ike, Kesa Kake Matsu,** "The Scarf-hanging Pine, Sensaku Pond": View of an old pine-tree railed around on a point jutting out into the pond in the grounds of the Temple of Shō-ju-an, near Minobu, on which Nichiren was said to have hung his KESA or scarf (3)

327 **Meguro, Taiko hashi, Yuki no oka,** "Hill of Snow, Drum Bridge, Meguro": Snow scene, View of the bridge over the Furu river, and people crossing towards the high hill on the left and the temple of Yakushi Niorai, snow falling against an inky blue sky.—**Atagoshita Yabu Koji,** the name of a side street by a canal at Atagoshita, in the Shiba district: Snow scene with bamboos on one side of the water, people tramping along in the snow, and sparrows flying overhead. — **Tora no mon, Soto Aoizaka,** "The hilly road outside the Tiger gate": Night scene with crescent moon above a weir, an almost naked man and boy with lanterns, an insect seller carrying his stall of cages, and other passengers going up the road (3)

*** For the second of these see *Illustration. Plate XXVII.*

328 **Bikuni bashi, Setchu,** "Bikuni Bridge in the Snow": View of a man carrying boxes slung from a pole on his shoulder crossing the bridge, a dog and two puppies by a cart in the foreground, and snow falling.—**Takata no Baba,** "The Takata Racecourse" in the Ushigome district: In the foreground the white disc of an archery target, and in the distance archers at practice, and men on horses galloping along a course. — **Takata, Sugatami no hashi, Omokagi no hashi, Jariba,** "The deposit place for small stones used in mending roads, between the Sugatami and Omokagi Bridges": View of a field between a DOBASHI over which four people are passing, and another away over among the trees, over which is a sheet of mist graded from pink to yellow (3)

329 **Kanda Myogin, Yushima Tenjin Sama**: Snow scene from the height of Yushima at the top of the steps to the temple where a woman, with an umbrella shut, stands admiring the view over the tops of the houses around Hirokoji, and the Shinobazu Pond with the Shrine of Benten in the distance.—**Ōji, Shozoku Eno-ki Omisoka kitsunobi,** "Fox-lights on New Year's Eve under the ENO trees (Celtis willdenowiana) at Ōji": Night scene with stars in the sky and Foxes assembling.—**Title-page** (3)

330 **Three Duplicates**: Hatsune no baba; Shiba Ura no Kei; and Konodai Tonegawa (3)

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331 **Three Duplicates**: Shiba Atago Yama; Ryogoku, Hanabi; and I-no-Kashira (3)

332 **Four Duplicates**: Horiye Nekozane; Senji, O Hashi; Uyeno, Yamashita; and Kawaguchi no Watashi (4)

YOSHITOSHI (Taiso), 1839–1892.

333 **Kakemono-ye**: MONGAKU RESCUED FROM THE FUDO WATERFALL. Endo Morito, having killed a woman who gave her life to save her honour, became a monk under the name of Mongaku Shonin, and did penance in the waterfall, where after three days he froze, but was rescued by the two acolytes of Fudo Mio-ō, Seitaka and Kongara, and brought back to life; *signed* IKKWAISAI YOSHITOSHI (2)

VARIOUS ARTISTS.

334 **Zama no Yashiro**: View of a Street with the stone Torii and lanterns at the entrance to the temple on the left; *a small oblong print from* NANIWA SHOKEI, "Celebrated Views of Ōsaka"; *signed* UTAGAWA KAGEMATSU.—**Nakamura Utayemon** in male character in a snow scene; *full size, upright*; *signed* SHUNKOSAI HOKUSHU.—**A Genji Lady** standing; *signed* KINCHORO YOSHITORA (3)

335 **Theatrical Scene**: Yoshizawa Iroha as Ushiwakamaru, Ichikawa Danzo as Kiichi Hogen and Arashi Kichisaburo as Chiyenai, all standing in front of a chrysanthemum show; *medium size, upright*; *signed* SHOKOSAI (*an Osaka artist*).—**Footmen bringing out a horse** from a daimyo's palace, and a kite being caught in the halter; *full size, oblong*; *signed* HANABUSA ITCHO (2)

336 **Three Tanjaku**, *an uncut sheet of* HARIMAZE HAN, *each signed* SEISAI YEIICHI (*a pupil of Keisai Yeisen*).—**Shitakiri Suzume**, "The Tongue-cut Sparrow," the old man being entertained by the birds; *signed* SHOJO KYOSAI.—**Fan Print**: The Fisher Girl recovering the MUGE HOJIU NO TAMA from the Dragon King; *signed* SHOJO KYOSAI (3)

337 **An Album** containing forty-two Japanese Colour Prints, by KORIUSAI, UTAMARO, TOYOKUNI, and many other artists; *in Japanese binding*

338 **An Album** containing thirty-eight Japanese Colour Prints, by UTAMARO, SHUNCHO, YEISHI, YEIJU, and others; *in Japanese binding*

339 **An Album** containing forty-five Japanese Colour Prints, mainly by TOYOKUNI; *in Japanese binding*

340 **An Album** containing forty-two Colour Prints, by SHUNSHO, SHUNKO, SHUNZAN, SHIGEMASA, UTAMARO, and others; *in Japanese binding*

THIRD DAY'S SALE.

HIROSHIGE (Ichiryusai), 1796–1858.

LOT

341 **Four half-block Kwa Cho Prints**: Bird on a pink azalea; Two Birds flying past cherry-blossom; Pair of Mandarin Ducks in snow; and A Bird on a blossoming plum-tree; *all upright*; *signed* HIROSHIGE (2)

*** Very early work, and rare.

342 **Six half-block Figure Subjects**: Manzai Dancers under a pine, AZUMA BUNE, a drifting boat with a woman in it; Daruma in his grotto; Two Boys raking pine-needles; An OIRAN on parade; and Three Boys making a great snow-ball; *the last an ink outline proof*; *all upright*; *signed* HIROSHIGE

*** Very early work, and rare.

343 **New Year Sunrise, Susaki**: Snow scene on a broken piece of land, almost an island, deemed the best point of view for the rising of the sun at that period of the year; *full size, oblong*; *from the earliest set of* TOTO MEISHO; *signed* ICHIYUSAI HIROSHIGE

*** First edition, with the ornamental bordering.

344 **New Year Sunrise, Susaki**; another copy, Second Edition, without the ornamental border

345 **The Ferry**: The boat stretching out from the near shore, the boatman pushing its head out to escape some reeds, with his back turned, and a lady standing up in the boat, facing, and waving her fan; cherry-trees on the further bank and blue mountains in the distance; *full size, oblong*; *signed* HIROSHIGE, *publisher* MARU-YA

*** One of a series of very early prints, with three pink bars along the top in lieu of the conventional clouds.

346 **Arashiyama**, at the foot of the rapids, the banks and hill-side covered with woods in which blossoming cherry-trees are conspicuous; on the stream a single raft with smoke issuing from a straw-covered shelter; *full size, oblong*; *one of the set* KYOTO MEISHO; *signed* HIROSHIGE

*** First edition.

347 **Yodo gawa**: A great boat with a straw awning on the Yodo river, under the light of the full moon, across which a cuckoo is flying, with two straining boatmen at the stern, and a company of people taking refreshments, some of which are being served from a boat tied alongside; *full size, oblong*; *one of the set* KYOTO MEISHO; *signed* HIROSHIGE

*** First edition.

348 **Yodo gawa**, another copy, First edition

349 **Gion no yashiro**: Snow scene, three women coming out have passed the Torii and granite palisade, and are turning to speak to another going in towards the HON-DEN; *full size, oblong*; *one of the set* KYOTO MEISHO; *signed* HIROSHIGE

*** First edition.

350 **Golden Pheasant and Pines**, the bird standing on the side of a green hill; *one of the large size panel prints*; *signed* HIROSHIGE; *publisher's seal* JAKURINDO *for* FUJIOKA KEIJIRO

See Illustration. Plate XXVIII.

351 **Kingfisher and Hydrangea**, the bird diving above a cluster of flowers graded from pink to blue, golden sky overhead; *one of the large panel prints*; *signed* HIROSHIGE; *publisher's seal* JAKURINDO

See Illustration. Plate XXVIII.

352 **Egret and Iris**, the bird flying above the flowers, its body rendered in gauffrage without key-block, showing white against a background graded upward into blue; *one of the large panel prints*; *signed* HIROSHIGE

*** A late issue.

353 **Swallows and Red Camelia in snow**: the birds flying under the flowers with snow falling, the flakes showing large and white against the upper part of the print in blue ground shading downwards into a wintry grey; *one of the large panel prints*; *signed* HIROSHIGE; *publisher's seal* JAKURINDO

*** First edition.

See Illustration. Plate XXVIII.

354 **Swallows and Red Camelia**, another copy, *with publisher's seal of* SANOKI. A later issue, without the upper blue background

355 **Swallows and Weeping Cherry**: Two small birds in a rosy glow flying at a drooping branch of cherry-blossom, with another branch above it in front of a full moon in a deep blue sky; *one of the large panel prints*; *signed* HIROSHIGE

*** First edition.

See Illustration. Plate XXVIII.

356 **Red-crested Crane and Wave**: The bird standing on a green bank, and a great wave in two blues washing up to the top of its legs; above, a quarter of a great red sun; *one of the large panel prints*; *signed* HIROSHIGE; *sealed* KIKAKUDO *for* SANOKI

357 **Oiso.** Rain Scene. The approach to a village: winding street with pine-trees beside the road, and a bare rice-field on the left with the sea beyond; travellers passing along the road drenched with the "Tiger rain," the cold east-north-east downpour; *signed* HIROSHIGE

*** First edition of The Tokaido.

358 **Mishima in Izu.** Mist scene in early morning, with travellers just setting forth, one on horseback and another in a KAGO; on the right the Torii and two stone lanterns of a temple; the foreground finely graded; *signed* HIROSHIGE

*** First edition of The Tokaido.

359 **Fuchu**: View of the Abe river being forded by a lady in a KAGO and two female servants, with a group of men and a laden horse coming the opposite way; in the distance mountains and low-lying mists; *signed* HIROSHIGE

*** First edition of the Tokaido.

360 **Fujieda**: Scene outside a rest-house where they are changing horses and coolies, the ground finely graded from wine colour in the foreground, to yellow, and into green; *signed* HIROSHIGE

*** First edition of the Tokaido.

361 **Fukuroi**: A wayside tea-house at the edge of rice fields, with people boiling a kettle under a tree that stands by a road-post, and two coolies resting; the upper part of the smoke rendered by gauffrage; *signed* HIROSHIGE

*** First edition of the Tokaido.

362 **Fujikawa**: The entrance to the village with a DAIMYO procession coming round the corner of the barrier, headed by runners shouting SHITA-NI-IRO "get down," to the peasantry; *signed* HIROSHIGE

*** First edition of the Tokaido.

363 **Okazaki**: View of the Ten Shin bridge over the Yahagi river, with a DAIMYO cortège crossing towards the town, and the fifteenth century castle built by Saigo Danjo Sayemon, whose towers rise in front of a blue hill cut by streaks of mist; *signed* HIROSHIGE

*** First edition of the Tokaido.

364 **Shono**: The great rain-storm in the mountain range dividing Ise from Omi and Iga, with coolies carrying a KAGO ascending the hill, and others hurrying down; *signed* HIROSHIGE

*** First edition of the Tokaido. In later issues the characters on the umbrella are erased and the varying angles of the rain are altered. A fine copy.

365 **Ishibe**: View of a tea-house at ME river village, and a party of travellers stopping to watch a man dancing; in the distance a range of hills, the lower parts blue streaked with mist; *signed* HIROSHIGE

*** First edition of the Tokaido.

366 **Ishibe**, another copy; a later issue.—**Totsuka**: View outside the KOME-YA tea-house where a traveller is getting on his horse; a later issue with altered block, the house being closed instead of open, etc.; *signed* HIROSHIGE (2)

367 **Tokaido Go-ju-san Eki**, "Fifty-three Stations of the Tokaido." A set of fifty-four six-on-a-block miniature Prints (the one for MIYA missing), being an almost exact reproduction of the *first issue* of the large-size prints, as they were before the alteration of the blocks; *each signed* HIROSHIGE, *on* 6 *sheets* (6)

*** A very rare and interesting set, which has not before come under notice.

368 **Sanoki Half-block Tokaido**. A complete series of fifty-six Prints, an extra view being allotted to Kyoto; First Edition, with the SANOKI stamp in red on the margin of each print; *each signed* HIROSHIGE, *on* 28 *sheets* (28)

369 **Tokiwa's Flight through the Snow**: After the defeat and murder of Minamoto no Yoshitomo, in 1160, his mistress fled with his three children to Uta, to escape the enmity of Kiyomori; *full-size, oblong*; *one of the series* YOSHITSUNE ICHI DAI ZUYE, "Illustrated Biography of Yoshitsune"; *signed* HIROSHIGE

370 **Soshu, Shichi Ri ga Hama**, "The Seven RI beach (province of) Soshu." A large curling wave coiling up on the beach, Enoshima and Fuji in the distance.—**Soshu, Enoshima Iwaya**, "Rock Cave, Enoshima, Soshu." A large wave being thrown forward into the mouth of the cave; *both full-size, oblong*; *from the series* HONCHO MEISHO, "Views of the Main Land"; *signed* HIROSHIGE (2)

*** First edition, with publisher's seal MATSUBARADO.

371 **Osaka, Temposan**: View of the harbour with lighthouse under a round-topped hill; and three covered pleasure boats in the foreground; *full-size, oblong*; *from the series* HONCHO MEISHO; *signed* HIROSHIGE

*** First edition, with publisher's seal MATSUBARADO.

372 **Bushu, Kanazawa Fukei,** "View of Kanazawa (province of) Bushu." The Kanazawa valley and the Matsura inlet, with the islands of Eboshijima and Natsushima seen from a tea-house garden on the right, where three visitors are looking at the scene, one with a telescope.—**Hakone Tojiba no zu,** "View of the Hot Springs at Hakone." A stream in the mountains filled with boulders, a tea-house beside it above a stone wall, and two women and a porter crossing a foot-bridge towards the house; *both from* HONCHO MEISHO; *signed* HIROSHIGE (2)

*** First edition, with publisher's seal of FUJI-HIKO.

373 **Gyotoku, Kihan** "Returning Boats at Gyotoku." Two great cargo boats with sails in strips, against a sunset sky, passing up stream by a reedy point, and a ferry-boat in the foreground; *full-size, oblong; one of the set* YEDO KINKO HAKKEI; *signed* HIROSHIGE

374 **Nakasu,** one of the inlets of Yedo bay on a windy day, with three white sails passing to the left behind a bank of reeds, *one of the set* NIHON MINATO TSUKUSHI, "The Harbours of Japan."—**Mokuboji, Yuki mi,** "Snow Scene, Mokuboji Tea-house." Women landing from a boat going up to the house; *one of the set* YEDO KOMYO KAISEKI TSUKUSHI, "The Celebrated Resorts of Yedo"; *both signed* HIROSHIGE (2)

375 **Wild Geese, Moon and Clouds:** Three geese in a line flying downwards across the half disc of the moon, and blue clouds below; *medium-size panel, with the* BAKA *or "Fool" seal; signed* HIROSHIGE

*** First edition, with gauffrage.

376 **Wild Geese, Moon and Clouds:** another copy; First Edition

377 **Kingfisher and Iris:** The bird flying downwards over some spotted purple iris flowers, on a pale blue wash ground with a pink sky; *medium size panel; signed* HIROSHIGE

*** First edition, with gauffrage.

See Illustration. Plate XXIX.

378 **Onaka dori and Azalea:** A long-tailed bird with white eyes in its tail feathers, flying beside a cliff on which azaleas are growing; orange sky above and blue atmosphere at the base of the cliff; *medium-size panel; signed* HIROSHIGE

379 **A White-headed Bird and Virginia Creeper:** The bird hanging on to the long stalks with leaves autumn tinted; *medium-size panel; signed* HIROSHIGE

380 **A Blue Bird and Yellow Flower:** The bird standing on the stalk and dipping its beak into a striped wide-open blossom with crimson marks round the corona; *medium-size panel; signed* HIROSHIGE

*** First edition, with publisher's seal KAWASHO for KAWAGUCHI SHOZO.

See Illustration. Plate XXIX.

381 **A Stork and Wild Flowers**: The white neck feathers gauffred, the back feathers blue fading into grey towards the tail; standing beside some daisy-like flowers in blue and yellow; *medium-size panel*; *signed* HIROSHIGE

*** First edition, with publisher's seal KAWASHO.

See Illustration. Plate XXIX.

382 **Cuckoo and Rain**: The bird flying high above the top of a tree in a driving rain-storm; *medium-size panel*; *signed* HIROSHIGE

*** First edition, with publisher's seal SHOYEIDO for KAWAGUCHI SHOZO.

383 **Sparrow and Bamboo**: The bird in graded black with gauffrage, flying towards two tall stalks of bamboo, one in graded black and the other in red, a deep blue sky overhead and a golden glow at the base; *medium-size panel*; *signed* HIROSHIGE

*** First edition, with publisher's seal SHOYEIDO.

See Illustration. Plate XXIX.

384 **Four on a block Kwa Cho**: Two undivided sheets, the first bearing a red-headed crane flying over a wave and a kingfisher on the stump of a tree; the second, three ducks on a stream, and a goose on a river bank; *oblong prints, the crane and the ducks with gauffrage*; *signed* HIROSHIGE

*** First edition with publisher's seal of KAWASHO.

385 **Fan Print**, OGI shape: CUCKOO AND IRIS, the bird in flight past blue and green iris, with a poem; *signed* HIROSHIGE, *publisher's seal* MATSUBARADO

*** Fan prints, having mostly been mounted at the time, are very rare.

386 **Fan Print**, UCHIWA shape: RYOGOKU KAWA-BIRAKI, "Opening of the River at Ryogoku," a festival held on the 20th of July; in the foreground a covered boat by an overhanging pine branch, the bridge in the distance; *one of a series* YEDO MEISHO NEN CHU GYOJI, "Views of Yedo. Outings of the year"; *signed* HIROSHIGE

387 **Fan Print**, UCHIWA shape: SEKI CHO, ASA MAIRU, "Seki street, going to worship in the morning." Three Women at the entrance to a bridge crossing over to Shiba Akabane, with the watch tower rising out of the mists; *signed* HIROSHIGE

388 **Azuma no Mori**, "Azuma Woods." In the foreground a river with cherry-trees on its banks, and a bridge, the woods with temple buildings in the middle distance to the right, and faint hills printed from colour blocks without key blocks in the distance; *one of a* SURIMONO YEDO MEISHO *series*; *oblong*, 20 *in. by* 7½ *in.*; *sealed* HIROSHIGE

*** Very rare.

See Illustration. Plate XXX.

389 **Gyotoku Shio hama,** "The Salt beach of Gyotoku." View of the beach, and men working with rakes, the kilns, and a road along an embankment; in the distance white sails rising out of mist and mountains, printed from colour blocks without key blocks; *one of a* SURIMONO YEDO MEISHO *series*; *sealed* HIROSHIGE

*** Very rare. Mr. Happer only knew of four, and this view was not one of his four.

See Illustration. Plate XXX.

390 **Kakemono-ye**: Snow gorge on the Fuji river, the companion piece to the Monkey bridge by moonlight; *signed* HIROSHIGE

*** First edition, with the publisher's seal SANOKI.

KISOKAIDO ROKU-JU-KU TSUGI.

"THE SIXTY-NINE STATIONS OF THE KISO ROAD," *the inland mountain route between Yedo and Kyoto; a part of a set; some signed* YEISEN, *and others* HIROSHIGE.

391 **Nihon Bashi Yuki no Akebono,** "Snowy Day-break, Nihon Bridge." View looking up a canal, with a great red sun cut by white streaks of mist rising above the houses, fish people and other traders by the entrance to the bridge, and coolies pushing a cart laden with bales over the arched structure; *on the umbrella the publisher's name,* TAKE-UCHI; *signed* YEISEN. *No.* 1

*** First edition. A fine copy.

392 **Nihon Bashi,** another copy, same edition

393 **Nihon Bashi,** another copy, later issue, without the red sun, *the publisher's name on the umbrella altered to* ISE IRE IKENAKA, *and his trade mark put on the other umbrella, and the signature of Yeisen left out*

394 **Itabashi no Eki,** "Itabashi Station." View of a road through a village, and a man shoeing a horse under a tree by a road-side booth; on the horse's belly-band the sign of ISE IRE replacing that of HOYEIDO; beside the place name the seal of HOYEIDO; *unsigned, but by Yeisen. No.* 2

*** Second edition.

395 **Warabi no Eki, Todogawa watashi,** "Todo river ferry, Warabi Station." The ferry boat, laden with passengers and a horse, being poled across the stream, and two white egrets flying away up the river; sky block blue graded into purple without key block; *red seal* HOYEI; *unsigned, but by Yeisen. No.* 3

*** Second edition.

395A **Warabi no Eki,** another copy of the same edition

396 **Urawa Shuku Asama yama Embo**, "Distant View of Asama mountain from Urawa Station." A road lined by almost leafless trees in early spring, with the volcano Asamayama smoking in the distance; in the foreground a man leads a pack-horse to the left, and a traveller, followed by a coolie, goes onwards towards a rest house; red seals HOYEIDO and TAKE-UCHI, and on the horse's belly-band TAKE; *signed* YEISEN. *No.* 4

*** First edition. A fine copy.

397 **Ageo shiku Kamo no Yashiro**, "The Shinto temple of Kamo, Ageo Station." View of a rest-house outside the grounds of the temple, with peasants winnowing rice in front of the house; above the fence are white and red flags, with the name of the shrine, and TAKE NO UCHI and HOYEIDO, names of the publisher; *signed* KEISAI. *No.* 6

*** First edition.

See Illustration. Plate XXXI.

398 **Kuragano shuku Karasu Kawa no zu**: "View of the Karasu river at Kuragano station." A Woman drinking tea in a small booth beside an irrigation canal, where another woman is scrubbing a cooking pot, and four small urchins are playing in the water; *red seals of* HOYEIDO and TAKE-UCHI *beside the signature* YEISEN. *No.* 13

*** First edition.

399 **Sakamoto**: The straight line of a village street with a narrow channel of water running parallel with it, crossed at intervals by planks, and a great round-topped hill in the background; *the seal of* ISE IRI *beside the place name; without signature. No.* 18

*** Second edition.

400 **Odaii**: View of a moor at the base of Mount Asama covered with SUZUKI grass, with a narrow brook running through it, and a party of four pilgrims crossing it, the foremost one carrying a flag; *red seal* KINJUDO for ISE IRE *under the place name*; *signed* HIROSHIGE. *No.* 22

*** First edition.

401 **Nagakubo** at the foot of Yatsu-ga-take. Moonlight and mist over a river, with figures crossing a bridge, one on horseback; in the foreground a man leading a horse and two children playing with dogs; *red* KINJUDO *seal beside the place name*; *and* ISE IRE'S *trade mark on the horse cloth*; *signed* HIROSHIGE. *No.* 28

*** First edition.

See Illustration. Plate XXXI.

402 **Atsukawa**: The front of a large inn, with travellers resting, a KAGO carrier seated on the front smoking, and a coolie unpacking a horse; on the advertisement boards are the names of the engraver

LOT 402—*continued.*

MATSUSHIMA FUSAJIRO, and the printers MATSUMURA YASUGORO and KAMETA ICHITARO; *red seal of* KINJUDO *under the place named*; *signed* HIROSHIGE. *No.* 34

*** First edition.

403 **Fukushima**: View of the Barrier and Guard-house at the entrance to the town, with the road between high banks; *red* KINJUDO *seal by the place name*; *signed* HIROSHIGE. *No.* 38

*** First edition, and a fine copy.

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404 **Toto. Yedo bashi**, "Yedo bridge, Yedo." View of the bridge over the Yedo river, a hand-cart laden with yellow boxes, and pedestrians crossing, and a white Fuji rising out of mists in the distance; *full-size, oblong*; *one of the series* NIHON MINATO TSUKUSHI, "The Harbours of Japan"; *signed* HIROSHIGE

*** First edition.

405 **Yedo Meisho Ju-ni Kei**, "Twelve Views of Yedo." A complete set of four-on-a-block uncut views, with yellow borders and marks for separating; *publisher's seal* SENICHI for IZUMIYA ICHIBEI; *each signed* HIROSHIGE. First sheet: Yoshiwara, Takanawa, Dogen Yama, and Nihon bashi. Second sheet: Tsukuda, Shinobazu, Asukayama, and Gotenyama. Third sheet: Susaki, Ryogoku, Sumidagawa, and Nakasu (3)

*** Rare as a set, but especially so uncut.

406 **Landscape Panel Print**: MATSUCHIYAMA. View of the hill, with the roofs of the temple dedicated to KWANGI TEN rising above the trees, and the tea-houses below on the banks of the Sumida gawa; *one of a two-on-a-block series, with publisher's sign of* YAMAGUCHIYA (Tobei); *signed* HIROSHIGE

*** A fine copy, and rare. Not in the Happer collection.

See Illustration. Plate XXI.

407 **Landscape Panel Prints**: SHIBA, AKABANE BASHI. View of the bridge and the pagoda among the trees; *one of a two-on-a-block* TOTO MEISHO *series.*—**The Monkey Bridge** over the Katsura river by daylight; *a three-on-a-block crosswise panel*; *both signed* HIROSHIGE (2)

408 **Landscape Panel Prints**: An undivided sheet, with four-on-a-block crosswise, from right to left, Takanawa, Shinobazu Pond, Gotenyama, and Yoshiwara Great Gate; *publisher's seal of* KAWAGUCHI; *each signed* HIROSHIGE

*** Very rare. Not in the Happer collection.

See Illustration. Plate XXXII.

409 **The Chidori Tama River**: A Court Lady standing holding a big hat, and shading her eyes to watch the flight of sanderlings across the stream ; *one of a two-on-a-block panel series of* MU TAMA GAWA ; *first issued by* KAWA SHO, *but bearing the later seal of* FUJI KEI ; *signed* HIROSHIGE

YEDO MEISHO.

" CELEBRATED VIEWS OF YEDO ;" *full size, oblong* ; *First Edition, with the red seal of* KIKAKUDO *stamped on the margins* ; *each signed* HIROSHIGE.

410 **Kameido Plum Garden** : A Group of People seated on low benches looking up at the white blossoms against a rosy background ; the BENI in fine unfaded state

411 **Masaki, Settsu jo** : The Grounds of a Temple on the further bank of a river in snow, and a covered boat and raft on the stream

412 **Asuka Yama**: View of the hill-side covered with cherry-trees in blossom, a procession winding its way round a dip in the hill, and two horsemen passing along a road

413 **Uyeno, Shinobazu no ike** : View of the Pond and Shrine of Benten ; the walk round it lined with cherry-trees just bursting into bloom.

414 **Matsuchiyama** : View of the Temple of KWANJI TEN at the crest of a green hill with dark trees, and the steps leading up to it, with a cluster of houses round the river bank, and a bridge over a tributary of the Sumida river

415 **Kameldo Plum Garden,** and **Masaki** ; same editions (2)

YEDO MEISHO.

OTHER YEDO VIEWS ; *with the publisher's seal of* SANOKI *on the margins* ; *full size, oblong* ; *all signed* HIROSHIGE.

416 **Asakusa Kinryusan, Toshi no ichi**, "Yearly Festival at Kinryusan, Asakusa." Snow Scene. The balcony and steps of the main temple crowded with people, and a vast crowd moving up to it in the grounds, only the tops of their umbrellas being visible ; SANOKI *seal stamped in red*

417 **Yoshiwara**: A Snowy Morning with a flat of pink mist over the houses.—**Kameido** : Women around the pond viewing the wistaria ; *both with* SANOKI *seal printed in black* (2)

418 **Azuma no Mori**, "The Wood of Azuma." View of the entrance to a temple on the bank of a river with a long row of flags along the path.—**Dokan Yama** : People seated on a mat picnicing in the moonlight, and two women and a child collecting crickets ; *both with* SANOKI *seal printed in black* (2)

419 **Tsukiji Go-mon Seki**: View of the gate and full front of the Temple with cherries in blossom between the gate and the main building; on the extreme left an oval lantern under a shelter.—**Kasumi ga Seki**: View of the Guard-house at the crest of a hilly street overlooking the city; white sails beyond, and kites flying

YEDO VIEWS, by other Publishers.

420 **Uyeno Kiyomidzu-do yori Shinobazu wo miru**, "Shinobazu seen from the Kiyomidzu temple, at Uyeno." Corner of the balcony of the temple on the left, with people looking down at the pond; *publisher's seal of* MARUSEI *on the block.*—**Soshu, Enoshima**, a single-sheet View; *publisher's seal of* MORIJI (2)

421 **Uyeno Toeizan**: A red covered bridge stretches across the grounds in full front of the temple, which is seen through the centre arch. —**Sumida Gawa**: on the near bank cherries in blossom, and a covered booth between two tall pines, white sails on deep blue water, and in the background a long brown range of hills printed with colour block only; *both from a set with publisher's seal* KAWA SHO (2)

422 **Nihon bashi**: The Entrance to the Bridge with fishmongers at their tubs, and others carrying off their purchases; a streak of red mist over the house-tops.—**Shiba Akabane Dojoji**: The Akabane bridge over a canal on the left, barracks on the right, and a pagoda showing through trees in the distance; *both from a set with publisher's seal* MARUSEI *on the block* (2)

423 **Tsukadajima, Fukagawa**: A row of great Junks with sails furled, and men in boats fishing with flares under a full moon, and a cuckoo flying across it; *one of a set with publisher's seal* MARUGIN. —**Shinsaki, Yau**, "Evening Rain, at Shinsaki." Two people under umbrellas passing a stone TORII and two stone lanterns in an open landscape with heavy rain; *publisher's seal* SANOKI (2)

424 **Asakasa Kinryusan**: Snow Scene. Side view of the main building on the left with a ladder up to the roof, the straight walk to the gate and pagoda on the right; *publisher's seal* MORIJI.—**Tsukudajima. Sumiyoshi no Yashiro**: The TORII entrance to the Temple on the far shore with a cluster of houses; in the foreground a sailing junk and a sailing barge seen through the bare poles of an unseen junk; *publisher's sign of* YAMAMOTO (2)

425 **Shinobazu no ike**: Snow Scene. Close view of the bridge over the pond and the little temple of Benten with a solitary man in the foreground; snow falling; *publisher's sign of* MARU-YA (JIMPACHI). —**Shiba Atago San**: Side view of the Temple on the right, and the SAMMON on the left, with cherries in blossom; *from the* ARIDAYA *set, with poems* (2)

426 **Soto Sakurada, Benkei bori**: "Benkei Canal, outside the Sakurada gate." Snow Scene, with ducks on the water, red mists below and yellow mists above; *publisher's seal of* YAMAGIN.— **Soshu, Enoshima,** a single-sheet print; *publisher's seal* MORIJI (2)

427 **Nihon Bashi**: The bridge with orange flats of mist below it, Yedo Castle in the background and Fuji on the left; a covered boat under the bridge; *publisher's seal* SEN ICHI. — **Sumida Gawa Watashi**: The two Ferry-boats passing on the river, a crane flying and ducks on the water; in the background a blue mountain range with purple crest, printed from colour block only; *publisher's seal* MARUSEI *on the margin* (2)

428 **Shin Yoshiwara, Nihon Tsutsumi, Eimon saka, Akebono,** "New Yoshiwara, Nihon Embankment, Visitors leaving at dawn." Zig-zag clouds in the sky in pale blue, printed with colour blocks only; *publisher's seal* KAWA SHO, *title on the block.* — **Tora no Mon Soto,** "Outside the Tiger Gate" (of Yedo Castle). A Lady and her servant passing along by the moat, each carrying pots of flowers, and the servant an umbrella; *publisher's seal* KAWA SHO, *title in white on a red label* (2)

429 **Nihon Bashi Yuki hare,** "Clear Weather after Snow, Nihon bridge." View of half the bridge, Yedo Castle in the left upper corner and Fuji, the sky cut with red and grey parallel lines of mist; generally a bolder treatment than usual; *one of a set* SHINSEN YEDO MEISHO; *publisher's sign* MORIJI

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430 **Kwa Cho Panels**: SANDERLINGS AND WAVES under a full moon, blue background.—BUNCHO AND ROSE, the bird standing on a branch; *three-on-a-block size*; *signed* HIROSHIGE; *publisher's sign of* SANOKI (2)

2-4

431 **Kwa Cho Panels**: ONAKA DORI AND PEACH, the bird standing on a drooping branch in blossom.—BUNCHO AND CONVOLVULUS, the bird on a long tendril; *three-on-a-block size*; *signed* HIROSHIGE (2)

2-4

432 **Kwa Cho Panels**: KINGFISHER AND AQUATIC PLANTS, the bird standing on a reed. — SMALL BIRD AND POPPY, the bird flying and the poppy tossed in a breeze; *three-on-a-block size*; *signed* HIROSHIGE (2)

433 **Kwa Cho Panels**: PEACOCK AND PEONIES, the bird walking under a branch of blooms. — SANDERLINGS AND WAVES under a full moon; *three-on-a-block size*; *signed* HIROSHIGE (2)

434 **Two Panels**: CHRYSANTHEMUMS: *three-on-a-block size.* — WILD GEESE AND MOON; *Tanjaku size*; *both signed* HIROSHIGE (2)

161-8

435 **Tanjaku Kwa Cho**: Mandarin Ducks on water, Small Bird and Wistaria, Small Bird and Cherry, Kingfisher and Water-reeds, and Crane and Suzuki Grass; *all signed* HIROSHIGE (5)

436 **Tanjaku Kwa Cho**: Blue Bird and Yamabuki, Buncho and Plum, Swallow and Iris, Wild Geese and Moon, and Carp in a stream; *all signed* HIROSHIGE (5)

437 **Tanjaku Kwa Cho**: Cuckoo and Moon, Wagtail and Iris, Jay and Maple, and KIKYO flowers (Campanula); *all signed* HIROSHIGE (4)

438 **Otsu-ye Fuji-gami**, "Letter envelopes with OTSU pictures": Benkei and the Bell; Shaving Fukurokujin's head; Oni Nembutsu; Fuji Musume; A Falconer; Blind Man losing his girdle; A Retainer in a DAIMYO procession; Kaminari fishing for his thunder drum; and Title; *all sealed* ICHIRYUSAI (9)

439 **Kwa-Cho Fuji-gami.** Five very delicately coloured and gauffred envelopes for letters: Birds in rain with falling leaves; Ducks and reeds; Kingfisher and reeds by water; Butterflies and wild flowers; and Chrysanthemums; *all signed* HIROSHIGE, *and sealed* ICHIRYUSAI (5)

440 **Toto Kyuseki Tsukushi**: "A series of interesting things that happened long ago in Yedo."—**Kanda, Otomaga ike no Koji**, "Ancient history of the Otoma period at Kanda": Otoma, a tea waitress, loved equally by two worthy men, committed suicide in the pond rather than disappoint either.—**Takada Yama Yamabuki no sato Koji**, "Ancient history of the Yamabuki village at Takada mount": Ota Dokwan wanting a rain coat, stopped at a cottage to borrow one, when the young girl there presented him with a yellow rose which bore no seed, signifying by a pun that she had no rain coat.—**Kasumi ga seki no Kozu**, "Ancient view of the Kasumi barrier": A court lady and a page boy arriving at the top of the hill before it was built over.—**Sumidagawa Miyako dori no Koji**, "Ancient history of the Miyako birds of the Sumida river": When Narihira was visiting the neighbourhood of Yedo, the sight of the CHIDORI on the river so reminded him of his home at Kyoto, poetically called Miyako, that he called them Miyako birds; *all full-size, upright*; *signed* HIROSHIGE (4)

*** Rare and fine. Only one of these was in the Happer collection.

See Illustrations. Plate XXXIII.

441 **Horikiri no Hana Ayame**, "Iris Garden of Horikiri." Triptych. A Woman standing on the corner of the ENGAWA of a tea house, and others wandering about among the blooming iris, with a distant view of Sekiya village and Koume temple; *full-size, upright*; *signed* HIROSHIGE, *and dated Rat* 6 = 6*th month*, 1852; *one of a* TOTO MEISHO *series* (3)

*** First edition, with publisher's seal of FUJI KEI.

442 **Oko Uwanari uchi no zu,** "Ancient Custom of beating a second wife." Triptych. A pitched battle with domestic articles as weapons of offence, between the female partisans of a first and second wife, twenty-five women being engaged ; *full-size, upright* ; *signed* HIROSHIGE, *and dated Rat* 8 = 8*th month*, 1852

*** First edition, with publisher's sign of MARUSEI.

443 **Ryogoku natsu no Yu Kei,** "A Summer Evening View, Ryogoku." Triptych. On the left hand sheet a woman squatting on the bank of the Sumida river fishing, and another talking to her, in the centre another woman walking, her clothes blown by the wind, and on the right a boat with women near the bank, across the background the bridge and opposite bank ; *full-size, upright* ; *signed* HIROSHIGE, *and dated Ox* 3 = 3*rd month*, 1853 (3)

444 **Furyu Genji Awase,** "Refined Genji comparisons." **Suma.** Triptych. The Prince standing on the balcony of a house overlooking Suma beach and the sea where the Taira escaped after the battle of Ichi no tani close by ; *full-size, upright* ; *the figure in the right panel by* KUNISADA, *the landscape signed* HIROSHIGE, *and dated Ox* 4 = 4*th month*, 1853

*** First edition, with publisher's seal of ISEKANE.

445 **Shinshu Sarashina Tagoto no tsuki,** "Rice-field Moons, Sarashina (province of) Shinshu." Triptych. A group of women, an old priest and a bald-headed man, on a hill, looking down at the reflections of the moon in the flooded rice field terraces below ; *full-size, upright* ; *signed* HIROSHIGE, *and dated Ox* 5 = 5*th month*, 1853 (3)

*** First edition, with publisher's sign of TSUTA-YA.

446 **Kasumi ga Seki no zu,** "View of the Kasumi Barrier." Triptych. Groups of gaily dressed women walking about under umbrellas, a man carrying small trees, another with toys, and a little boy with a toy octopus on a fishing line ; in the rear a great block of buildings, with a hilly street in the centre and the barrier office ; *full-size, upright* ; *signed* HIROSHIGE, *and dated Ansei Tiger* 11 = 11*th month*, 1854 (3)

First edition, with publisher's seal SANOKI.

447 **Ryogoku, Yusuzumi,** "Evening Cooling, Ryogoku." Triptych. View of the river and bridge from a height on the south shore of the river ; on the north side the opening of the Yedo Gawa and the Asakusa bridge ; the river cut by flats of pink and orange mist ; fireworks in the sky ; *full-size, upright* ; *signed* HIROSHIGE, *and dated Ansei Tiger* 5 = 5*th month*, 1854

*** First edition, with publisher's seal of ARIDAYA.

448 **Awa no Naruto,** "The Whirlpool of Awa." Triptych. View of the Rapids and Whirlpool in the channel dividing the Islands of

LOT 448—*continued.*

Shikoku and Awaji, one of the entrances to the Inland Sea, near Kobe; *full-size, upright*; *signed* HIROSHIGE, *and dated Ansei Snake* 4 = 4*th month*, 1857 (3)

*** First edition, with publisher's seal of TSUTA-YA.

449 **Furyu Genji Awase,** "Refined Genji comparisons." **Tago no Ura Fukei,** "View of the sea coast of Tago," famed in poetry for the view of Fuji seen from it. Triptych. The Prince seated holding a pencil and book, and a lady standing by him, on the balcony of a house overlooking a bay and beach with nets drying; in the distance Fuji, with birds flying round it; *the figures in the right panel by* KUNISADA; *the landscape signed* HIROSHIGE, *and dated Snake* 12 = 12*th month*, 1857 (3)

*** First edition, with publisher's sign of MARUGIN.

See Illustration. Plate XXXIV.

450 **Gotenyama Hanami,** "Flower Viewing at Gotenyama." Triptych. View of the top of the hill on the right, with yellow roofed booths and visitors grouped about, the town below, and a wide stretch of the Bay of Yedo and Shinagawa on the left; *full-size, upright*; *signed* "TO ORDER," ICHIRYUSAI HIROSHIGE; *publisher's sign of* TSUTA-YA

GO-JU-SAN TSUGI MEISHO ZU YE.

"FIFTY-THREE STATIONS OF THE TOKAIDO." *Part of the full-size upright set published by* TSUTA-YA, *each sheet signed* HIROSHIGE, *and dated Hare* 7 = 7*th month*, 1855.

451 Nihon Bashi, Shinagawa, Hiratsuka, and Oiso (4)

452 Hara, Yui, Shimada, and Kakegawa (4)

453 Fukuroi, Maizaka, Shirasuka, and Futagawa (4)

454 Kameyama, Tsuchiyama, Minakuchi, and Ishibe (4)

455 **Toto, Uyeno Hanami,** "Flower Viewing at Uyeno, Yedo." Triptych. View of the grounds of the Toeizan Temple outside the great covered bridge at the cherry-blossom time, in the foreground a school of Geisha in procession with black and white umbrellas; *full-size, upright*; *signed* HIROSHIGE, *and dated Horse year* = 1858 (3)

456 **Mino, Yoro Taki,** "Yoro Waterfall, Mino." A straight broad perpendicular fall between rocks, *a very fine copy.*—**Kozuke, Harima san Setchu,** "The Harima Mountains in Snow." A gorge spanned by a red bridge leading to a temple; *full-size, upright*; *from* "The Sixty odd Provinces"; *signed* HIROSHIGE (2)

457 **Omi. Ishiyama dera**: Moonlight Scene on Lake Biwa from the corner of Ishiyama, with Seta bridge in the mid-distance.—**Harima, Maiko no hama,** "The Sea-beach of Maiko," covered with old gnarled pines; *both full-size, upright*; *from* "The Sixty odd Provinces"; *signed* HIROSHIGE (2)

458 **Two Tokaido Views,** MARUSEI oblong set: Shinagawa and Nissaka.—**Asakusa, seen from the Ryogoku Bridge,** with a SHINTO procession passing over it; *one of* "The 100 Views of Yedo"; *all signed* HIROSHIGE (3)

459 **Two Tokaido Views,** YAMADAYA reissue of the YESAKI oblong set: Nissaka and Goyu.—**Sumida no Tsutsumi**: Two Women under cherry-trees"; *from* "The 36 Views of Fuji"; *all signed* HIROSHIGE (3)

460 **The Hagi Tamagawa**: A KUGE with two retainers looking at the reflection of the moon; *full-size, upright*; *one of the* MARU KYU *set.*—**Tago no Ura,** the left-hand sheet of a triptych; *both signed* HIROSHIGE (2)

461 **Sumidagawa,** Spring View, one of the YAMADAYA Figure set of YEDO MEISHO.—**Susaki,** Summer View. Two copies of an altered plate from a re-issue of the YAMADAYA Figure set by MARU-YA. The figures and scene are much the same, but people are picnicing in the hollow; there is no snow and no sunrise; *all signed* HIROSHIGE (3)

462 **Blue Print**; Two Horses in water under a willow; *small print, almost square.*—**Sparrows and Rose,** a panel print.—**Boating Scene,** one sheet of a triptych; *all signed* HIROSHIGE (3)

-18-

HIROSHIGE II, 1859–1868.

463 **Tango, Ama no hashidate**: View of the "Ladder of Heaven" from Nariai San, at its northern end, by moonlight.—**Taishu, Kaigan,** "The Sea-coast of Tsushima." A Foreign Ship laying off the coast with a small boat alongside.—**Shinshu, Suwa Ko Yatsumi Unagi,** "Catching Eight-eyed Eels in Lake Suwa." A fire burning on the edge of the frozen lake, and men at a hole close by fishing; *full-size, upright*; *from* SHOKOKU MEISHO HYAKKEI, "A Hundred Views of our Native Land"; *signed* HIROSHIGE, *and dated* 1858-60 (3)

464 **Boshu, Nokogiri yama, Nihon ji**: View of the road to Kanaya by the Nihon Temple on the "saw-tooth mountain" with its sharp jagged peaks.—**Oshu, Matsushima Shin Kei,** "A Real View of the Pine Islands."—**Senshu, Sakai Naniwa-ya no Matsu,** "The Pine of Naniwa House at Sakai." People viewing the great pine-tree and the tea-house beyond.—**Koshu, Yatate Sugi,** "The Straight-arrow Cedar." The great tree by a road side in the mountains, and people measuring its girth; *full-size, upright*; *from* SHOKOKU MEISHO HYAKKEI; *signed* HIROSHIGE, *all dated* 1859 (4)

197-14

465 **Shingawa, Shiohi gari,** "Hunting at Ebb-tide, Shinagawa." Triptych. People collecting shell-fish on the sands and in the shallows; on the far left-hand side of the left-hand sheet part of a foreign vessel lying out in the harbour; *full-size, upright*; *signed* HIROSHIGE, *and dated Cock* 2 = *2nd month*, 1861 (3)

466 **Oigawa Rendai Watashi no zu,** "View of the RENDAI (portable platform) Ferry, OI River." Triptych. View of a Daimyo's cortège being carried across the river, some on men's shoulders, and others on RENDAI, escorted by long lines of carriers in single file; *full-size, upright*; *signed* HIROSHIGE, *and dated Hog* 6 = *6th month* 1863 (3)

467 **Uyeno Park,** with a bank of flowering cherry-trees; *full-size, oblong*; *one of a* TOTO MEISHO *series, printed in blue and red*; *signed* HIROSHIGE, *and dated* 1862.—Two upright TOTO MEISHO prints, and two upright TOKAIDO prints; *all signed* HIROSHIGE (5)

SURIMONO.

468 **Shinsai.** SPRING: A Lady walking in the country with a page-boy.—THE DRUM BRIDGE, KAMEIDO, with two women looking over it at the pond, and a child crawling up.—A SMALL CABINET, and a picture of Enoshima leaning against it; *all signed* SHINSAI (3)

*** For the second of these see *Illustration. Plate XIV.*

469 **Shinsai.** A LADY AND HER MAID making silk cord.—A LANTERN and Korean musical instrument, the JAHASEN, a snake-skin SAMISEN.—A SHODANA, or book-rest on wheels, with peaches and pillows on it; *all signed* SHINSAI (3)

470 **Gakutei.** SUGAWARA MICHIZANE seated with writing materials, and another literary man holding a set of books; *one of* SUGAWARA SAN SEKI, *a set of three.*—PORTRAITS OF FOUR POETS seated around a writing table.—A CHINESE OFFICIAL giving fruit to two young monkeys.—Two Attendants of a KUGE beside a bullock-cart watching the rising sun; *all signed* GAKUTEI (4)

*** For the first of these see *Illustration. Plate XIV.*

471 **Utagawa School.** A CRAY FISH forming the Treasure Ship; *signed* TOYOHIRO.—ICHIKAWA DANJURO in private dress, seated in his dressing-room with implements for the tea ceremony; *signed* TOYOKUNI, *i.e.* GOSOTEI.—SONGOKU, the magical monkey, transforming 108 of his hairs into forms of Sanzo Hoshi for his tests of holiness; *signed* KOSOYEN KUNINAO (3)

472 **Kunisada.** TWO WOMEN WEAVING; *signed* GOTOTEI KUNISADA.—SONO KO KOCHO, "The Garden of Butterflies": A Woman seated by a circular window reading a scroll; *signed* TO ORDER, KUNISADA.—A SHIMADAI and KAKEMONO for the new year; *signed* KOCHORO KUNISADA (3)

1-8

203-2

473 **Kunisada..** An Actor as a Warrior on the roof of a house during a thunderstorm; *signed* Kunisada.—A Court Lady with an open fan; *signed* Gototei Kunisada (2)

474 **Yeisen.** A Woman seated, holding a tanjaku, before a vase of willow; *unsigned.*—A Woman Weaving, and a nightingale singing on a plum-tree outside the house; *unsigned.*—Asukayama at the cherry-blossom time; in the foreground two women, one squatting wiping her face; *signed* Keisai (3)

475 **Shijo School.** A Bird flying towards the sunrise; *done for the* Chikusa Ichiren *Poetry Society of Osaka, dated* 1821.—A Caricature of Hotei, by Nanrei; *published after his death, Goat year* (?).—The House of Gyokuseiro, *signed* Kyokuō, and Boys with a Toy Cat, *signed* Bokugai.—Plum Blossom, *signed* Tokei (4)

476 **Shijo School.** Toy Monkeys and Fukujuso plant; *unsigned.*—A Vase with a hare on the side; *signed* Shunsui.—Lotus Root; *signed* Yusen.—Bugaku, an ancient form of Nō dance; *signed* Kien (4)

BOOKS.

477 **Masanobu**: Hokuri Yugijo, "Amusements of the North Quarter," *i.e.* the Yoshiwara, 1 vol. complete, 15 *double-page illustrations and one single-page, black and white; on the first sheet* Masanobu *himself is signing his name*

*** These are late prints, but from the original blocks, which have since been acquired by France, and will not be used again. From the Happer collection.

478 **Shigenaga**: Yehon Yedo Miage, "Yedo Pictures to look at," 3 vol. in 1, first edition, *without date*; 66 *pages of illustrations and text, with translations of text between the pages*

*** In the preface to Hiroshige's Yedo Miage, 1850, there is this interesting paragraph: "In the olden time, during Horeki era (1751-63), one hundred years ago, appeared the original Yedo Miage first illustrated by Nishimura Shigenaga, with succeeding volumes by Suzuki Harunobu. They were much liked, and were in fact called the origin of picture books. But unfortunately one year, during a fire, the blocks and all were turned to ashes." Probably this was the great fire of 1772, in which so many other fine books were destroyed

479 **Sukenobu**: Furyu Bijin Kusa (*this title on the outside doubtful*), 1 vol. *without date*; 8 *double-page illustrations of celebrated Japanese women, Sotōri-hime, Murasaki Shikibu, Ono no Komachi, and others, in black and white*

*** A rare book.

480 **Sekiyen**: SEKIYEN GWAFU, "Sekiyen's Drawings," vol. I out of a set of two, *Yedo*, 1772; 12 *large double-page illustrations in colours by* SEKIYEN *assisted by his pupils*, SHIKO, SEKICHO *and* GUESCHA

*** Sekiyen's earliest work, and very rare. From the Happer collection.

481 **Koriusai**: KONZATSU YAMATO SOGWA, "Japanese rapid brush drawings jumbled together"; 3 vol. complete, 93 *pp. of illustrations, black and white tinted blue; a reprint of the* 1781 *edition* (3)

482 **Shigemasa**: SHASHIN KWA CHO ZU YE, "Likenesses of Birds and Flowers," 3 vol. FIRST EDITION, *Yedo*, 1805; 46 *pp. of illustrations in colours* (3)

*** This was the first series of a work which was to have been in 15 vol., the second series of three to be issued in the following spring, but they did not appear until 1827, after the artist's death. In fine state, without the usual decomposition of colours.

483 **Masayoshi**: NAMI NO SACHI, "Treasures of the Waves," *i.e.* Pictures of Fishes and Shells, vol. II of a set of two, FIRST EDITION, *Yedo*, 1775; 41 *pp. of illustrations in colours*

*** This is the earliest work of the artist known, and very rare.

484 **Masayoshi**: RYAKU GWA SHIKI, "An Epitome of the Rules of Drawing," or Methods of cursive design, in figures, 1 vol. *a reprint of the* 1795 *edition*, *Yedo*, 1813

485 **Hokusai**: YAMA MATA YAMA, "Mountains upon Mountains," really illustrations of legendary poems; 3 vol. complete, FIRST EDITION, *Yedo*, 1804; 28 *double pages of illustrations, and* 4 *single pages, in colours*; *signed* HOKUSAI, *in brocade case* (3)

*** A good copy in beautiful condition.

486 **Hokusai**: KYOKA SAN-JU-ROK'KASEN, "The Thirty-six Comic Poets"; 1 vol. complete, FIRST EDITION, *Yedo, without date*; 3 *preliminary pages of groups of actors, and* 36 *portraits of the poets, all in colours, with the names of the poets written in English on each page*

*** Rare, and in good condition.

487 **Hokusai**: SANTAI GWAFU, "Three Bodies Drawings" or three forms of design; 1 vol. complete, FIRST EDITION, *Yedo*, 1816; 52 *pp. of illustrations tinted; with translation of preface and list of subjects*; *signed* HOKUSAI ARATAME KATSUSHIKA TAITO

488 **Hokusai**: DOCHU GWAFU, "Travelling Drawings," made on a journey from Yedo to Kyoto; 1 vol. complete, FIRST EDITION, *Yedo*, 1830; 34 *double pages of illustrations, and* 2 *single pages, tinted*

489 **Hokusai**: ONNA IMAGAWA, "Women of the Imagawa (type)." A History of brave and virtuous women; 1 vol. complete, FIRST EDITION, *Yedo, c.* 1828; 13 *double-page illustrations in black and white alternating with* 2 *pages of text*

490 **Hokusai**: YEHON SAKIGAKE, "Picture Book of Leaders and Devils." The Heroes of China and Japan in their famous attacks on demons and mortals; 1 vol. complete, FIRST EDITION, *Yedo*, 1836; 29 *double-page illustrations and* 2 *single pages, black and white*; *signed* 77 YEARS OLD ZEN HOKUSAI ARATAME GWAKIO ROJIN MANJI

491 **Hokusai**: YEHON WAKAN HOMARE, "The Celebrities of China and Japan"; 1 vol. complete, FIRST EDITION, *Yedo*, 1836; 28 *double-page illustrations and* 2 *single pages, black and white*; *signed* 77 YEARS OLD ZEN HOKUSAI ARATAME GWAKIO ROJIN MANJI

492 **Hokusai**: FUGAKU SAN-JU ROK'KEI. An Album containing twelve of the "Thirty-six Views of Fuji"; *part of an edition with recut blocks, change of title form and colour scheme, said to have been made to the order of a Dutch merchant*

493 **Hokusai**: SANTAI GWAFU; second edition.—MANGWA, vol. XII (2)

494 **Hokuba**: TEISAI GWAFU, "Teisai's Drawings," Scenes on the Kisokaido in black and white; 2 oblong vol. 1869 (2)

*** Rare and in nice state.

495 **Kuninao and Shunsen**: CHIUSHINGURA. An Album containing the Eleven Scenes.—SCENES IN FEMALE LIFE, 1 vol. *in colours* (2)

496 **Itcho**: GUN-CHO GWA-YE, "A great many Drawings of Butterflies," *i.e.* ephemeral things, really sketches of all sorts of life; 3 vol. complete, *a reprint of the* 1778 *edition*; 96 *pages of illustrations in black and white* (3)

497 **Itcho**: Two Albums of Prints from Itcho's drawings published after his death (2)

498 **Kanrin**: KANRIN GWAFU, "Kanrin's Drawings" of birds and plants in Chinese style; 2 vol. complete, FIRST EDITION, *Yedo*, 1832; 43 *double-page illustrations, tinted* (2)

499 **Kocho**: KOCHO RYAKU GWA, "Kocho's Epitome of Drawing," 2 vol. complete, FIRST EDITION, *Osaka*, 1864; 40 *pages of illustrations, rapid brush sketches, tinted* (2)

500 **Hiroshige**: TOTO MEISHO, "Celebrated Views of Yedo." An Album containing thirty-six full-size oblong Views, *some* FIRST EDITION, *with red stamp* KIKAKUDO *on the margins, and others with the black* SANOKI *seal*; also two odd Prints by KUNISADA

501 **Hiroshige**: MEISHO YEDO HAKKEI, "One Hundred celebrated Views of Yedo," a crêpe paper edition of one hundred views only, including the KIRI BATA plate by Hiroshige II, *but omitting plates* 5, 10, 20, 42, 45, 46, 47, 48, 50, 55, 56, 58, 60, 74, 78, 80, 87, 89 *and* 99; *in five albums with typed list as per title and contents page of the original full-size issue* (5)

502 **Hiroshige**: YEDO MIYAGE, "A Souvenir of Yedo," 10 vol. FIRST EDITION, *published between the years* 1850 *and* 1867 ; *the first four volumes were undoubtedly the work of Hiroshige, but after these, although many of the views were from the sketches of that master, others were by* SHIGENOBU *the second Hiroshige, and others even by the third Hiroshige,* SHIGEMASA ; *with translations of the prefaces of the various vol.* (10)

503 **Hiroshige and Kunisada**: SO-HITSU GO-JU-SAN TSUGI, "The Fifty-three Stations (of the Tokaido) by quick brushes." An Album with fifty-five full-size upright Prints, landscapes across the upper halves of the pages by HIROSHIGE, and large figure subjects by KUNISADA

504 **Hiroshige II**: TOKAIDO FUKEI ZU YE, "Tokaido Views" ; 2 vol. FIRST EDITION, *in steel blue paper embossed with the* HIRO *crest, Yedo,* 1851 ; *with translation of the preface, etc.* (2)

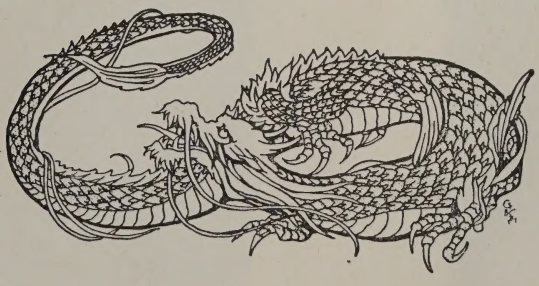
505 **Hiroshige II**: SO-HITSU GWAFU, "Quick brush drawings" ; *the first two vol. dated* 1848, *the third vol. dated* 1852 ; *with translation of the prefaces* (3)

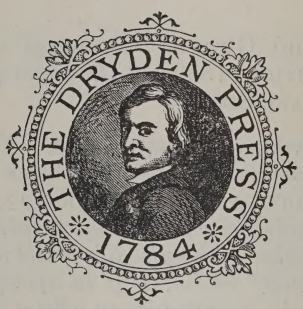
506 **Seitai**: KWA CHO GWAFU, "Drawings of Birds and Flowers" ; 3 vol. FIRST EDITION, 1890-91; 130 *pages of illustrations in colours* ; *signed* WATANABE SEITAI (3)

507 **Kunisada**: TOKAIDO GO-JU-SAN TSUGI, "Fifty-three Stations of the Tokaido." A series of fifty-six half-block Views copied from Hiroshige's FIRST EDITION of the Tokaido, *in most cases from the earliest state of the blocks, with extra figures introduced, each sheet signed with one or another of Kunisada's artist names, and in many cases with "By request" added, as if in apology for not acknowledging Hiroshige's work ; mounted in an album*

*** Only 27 of these figured in the Happer sale.

508 **Various Artists.** Thirty-one Colour Prints by UTAMARO, HOKUSAI, HIROSHIGE and others, *mounted in book form*





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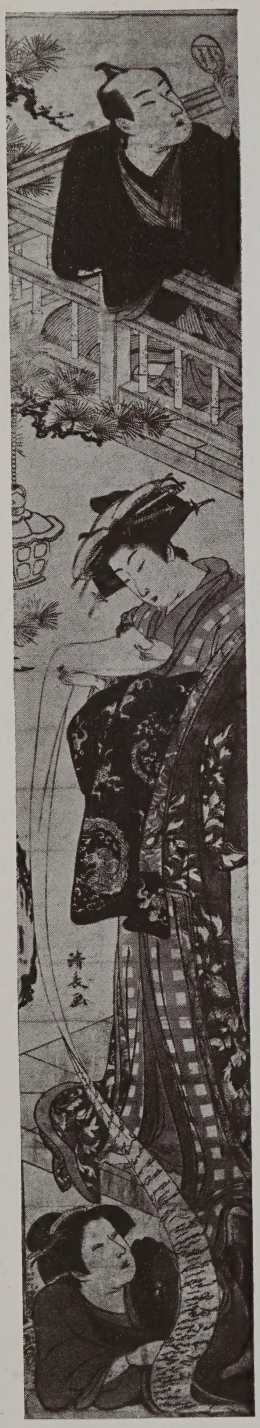

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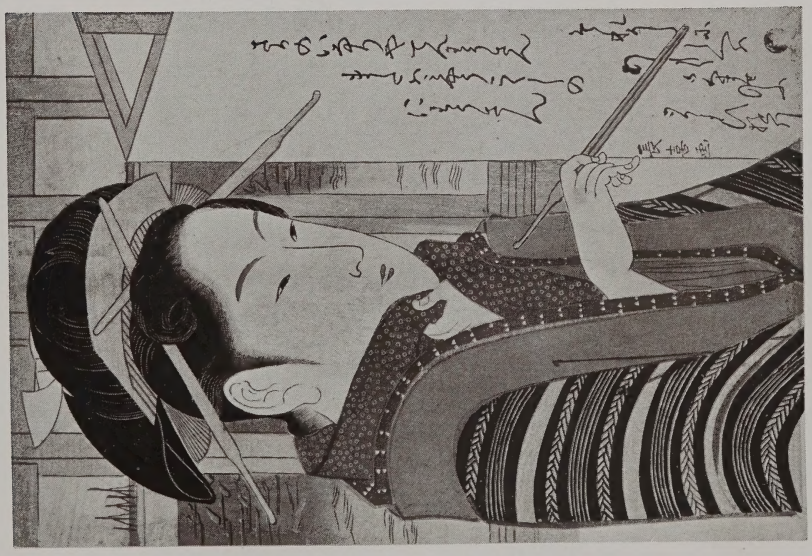

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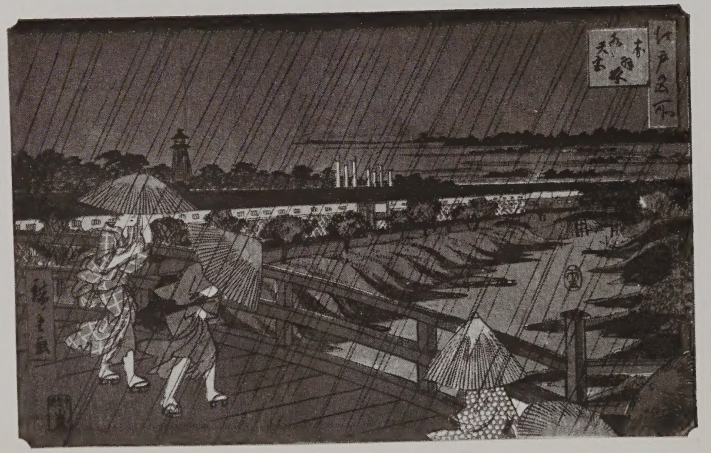

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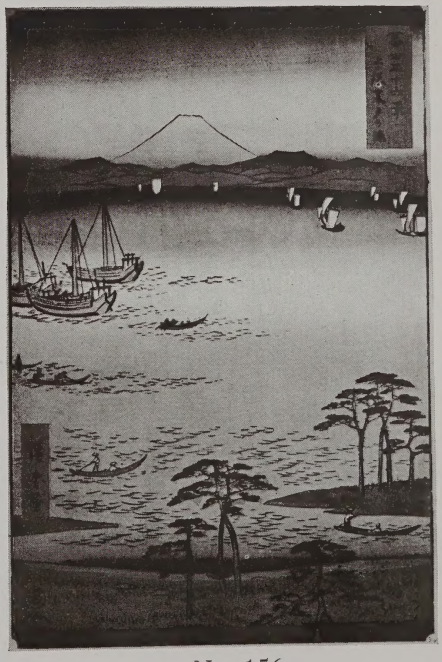

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No. 31.

Plate XVI.

No. 175.

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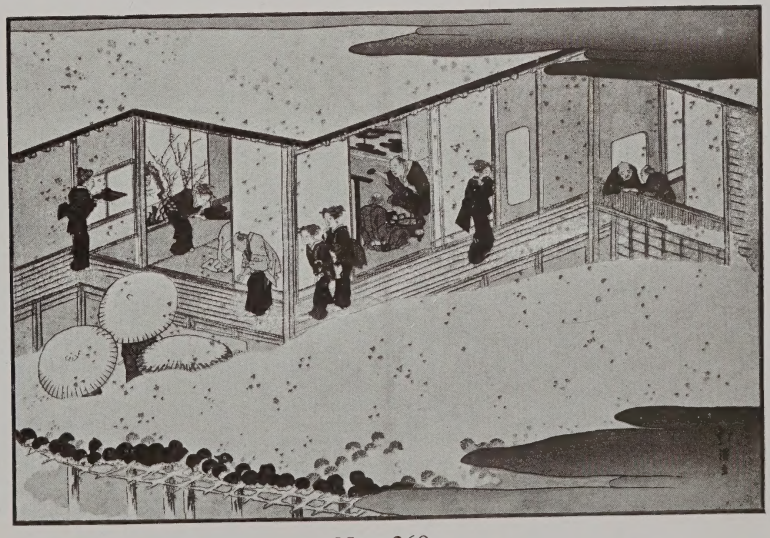

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Plate XXI.

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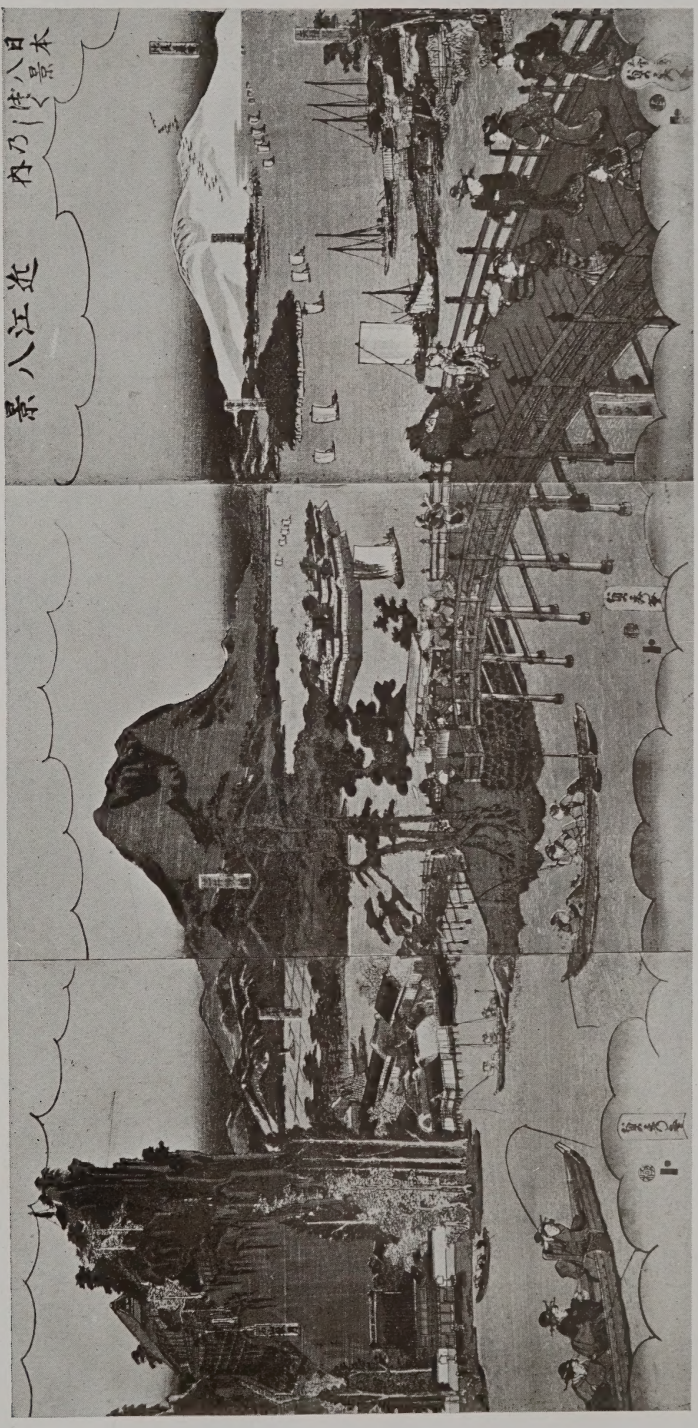

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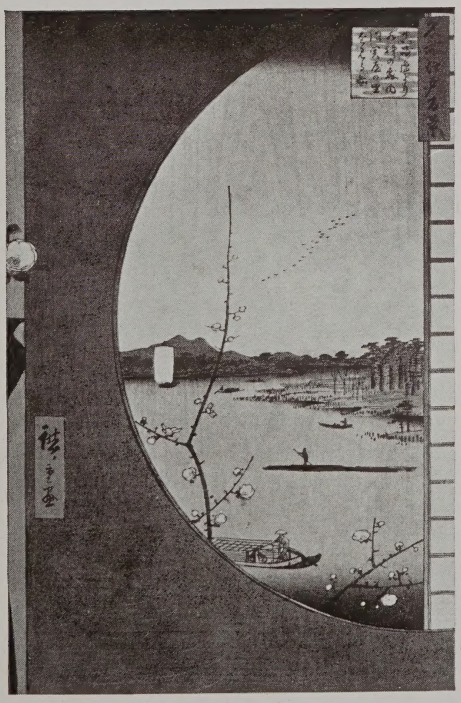

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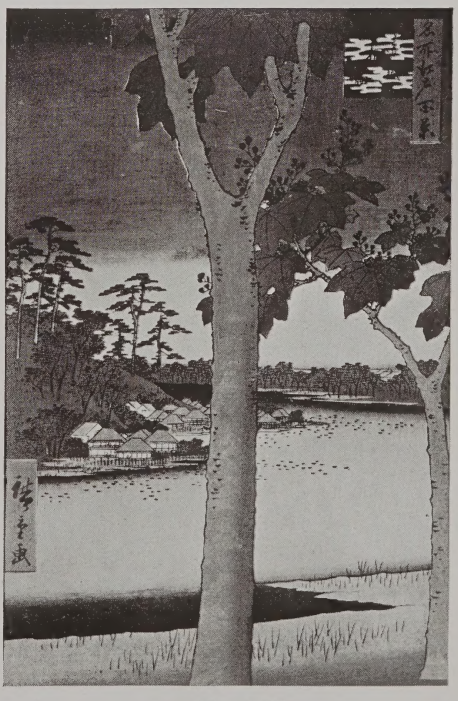

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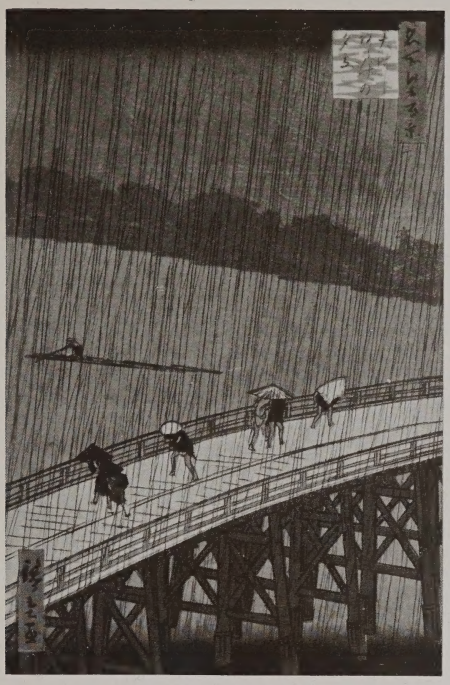

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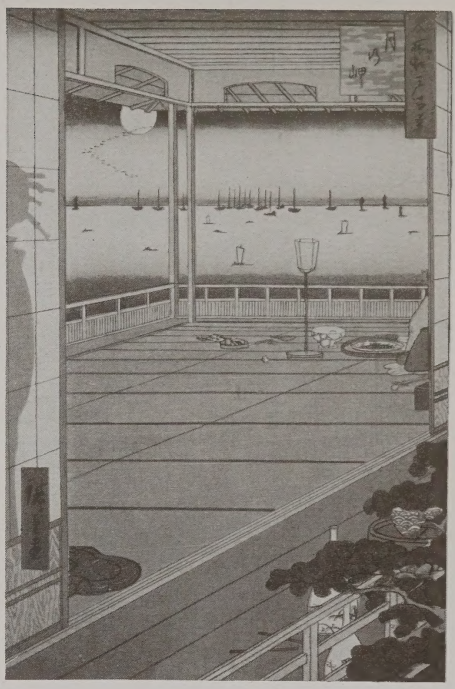

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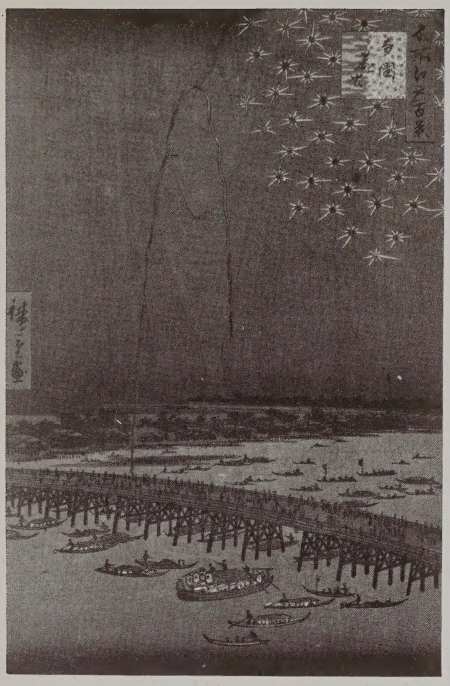

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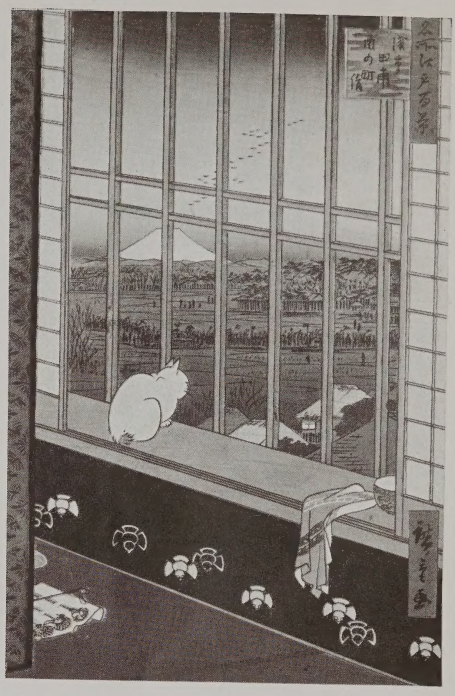

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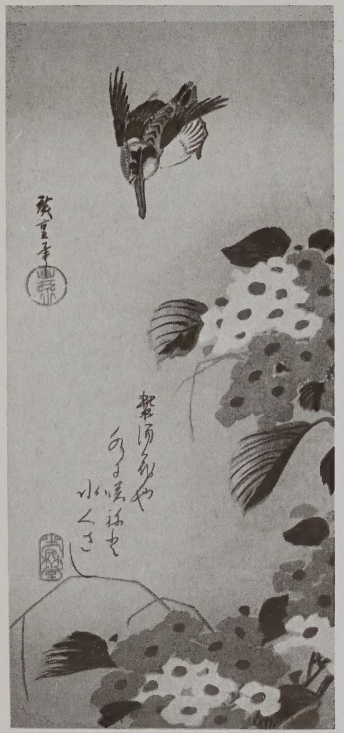

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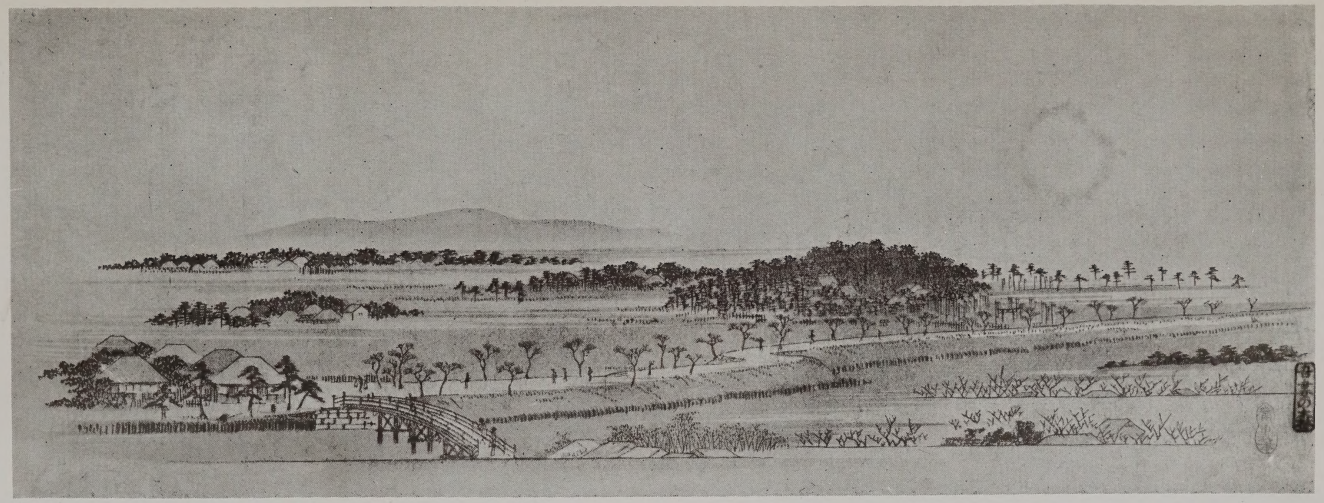

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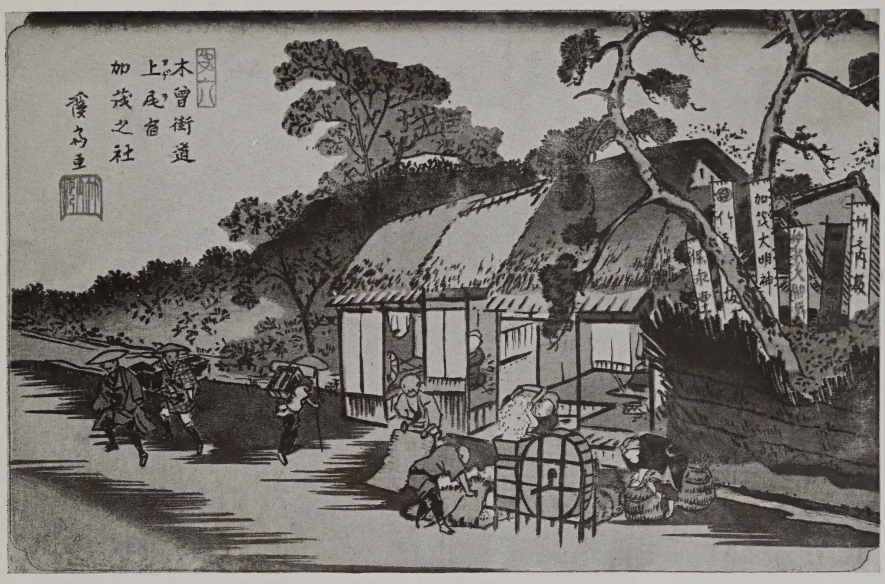

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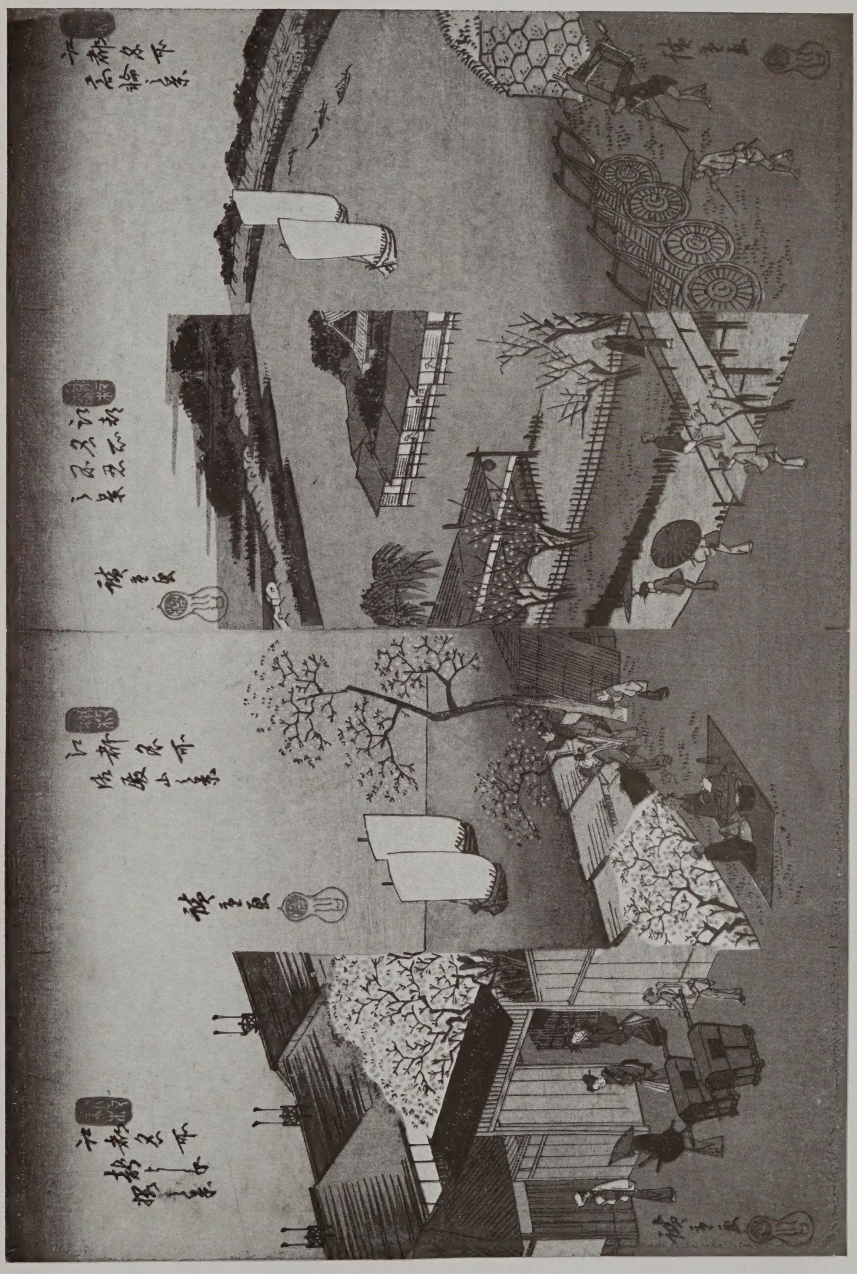

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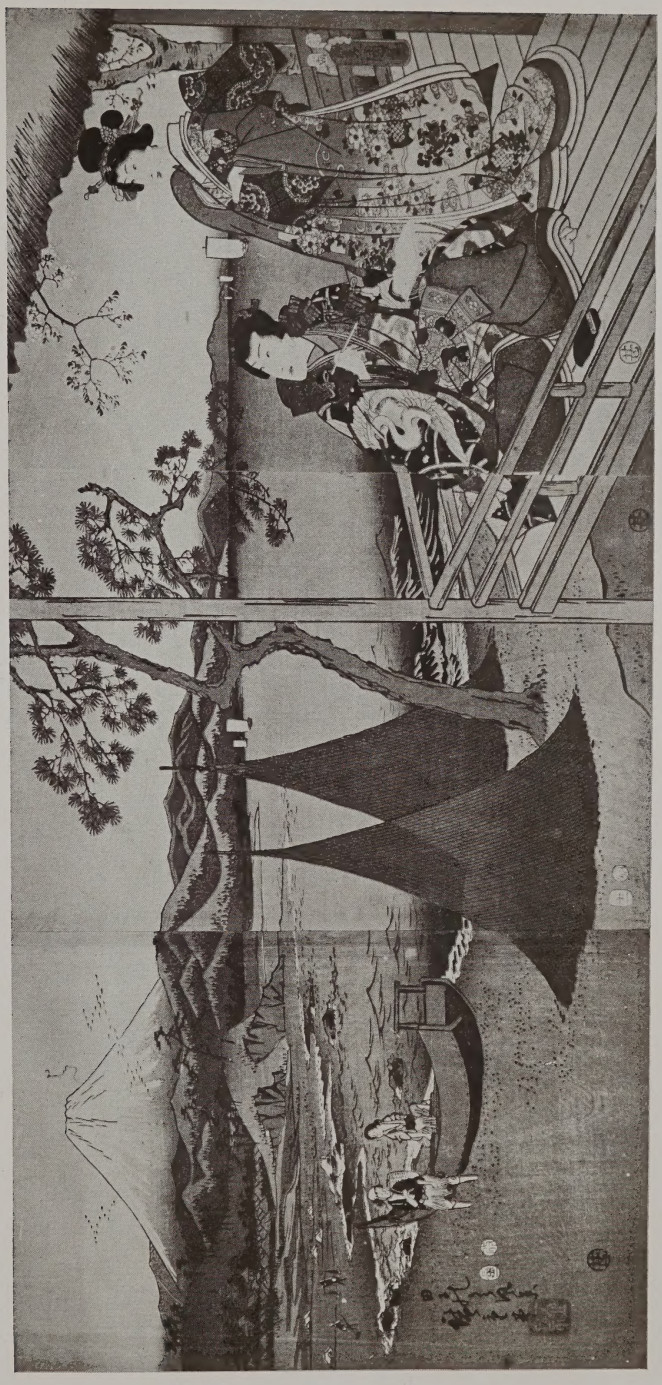

No. 449.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library